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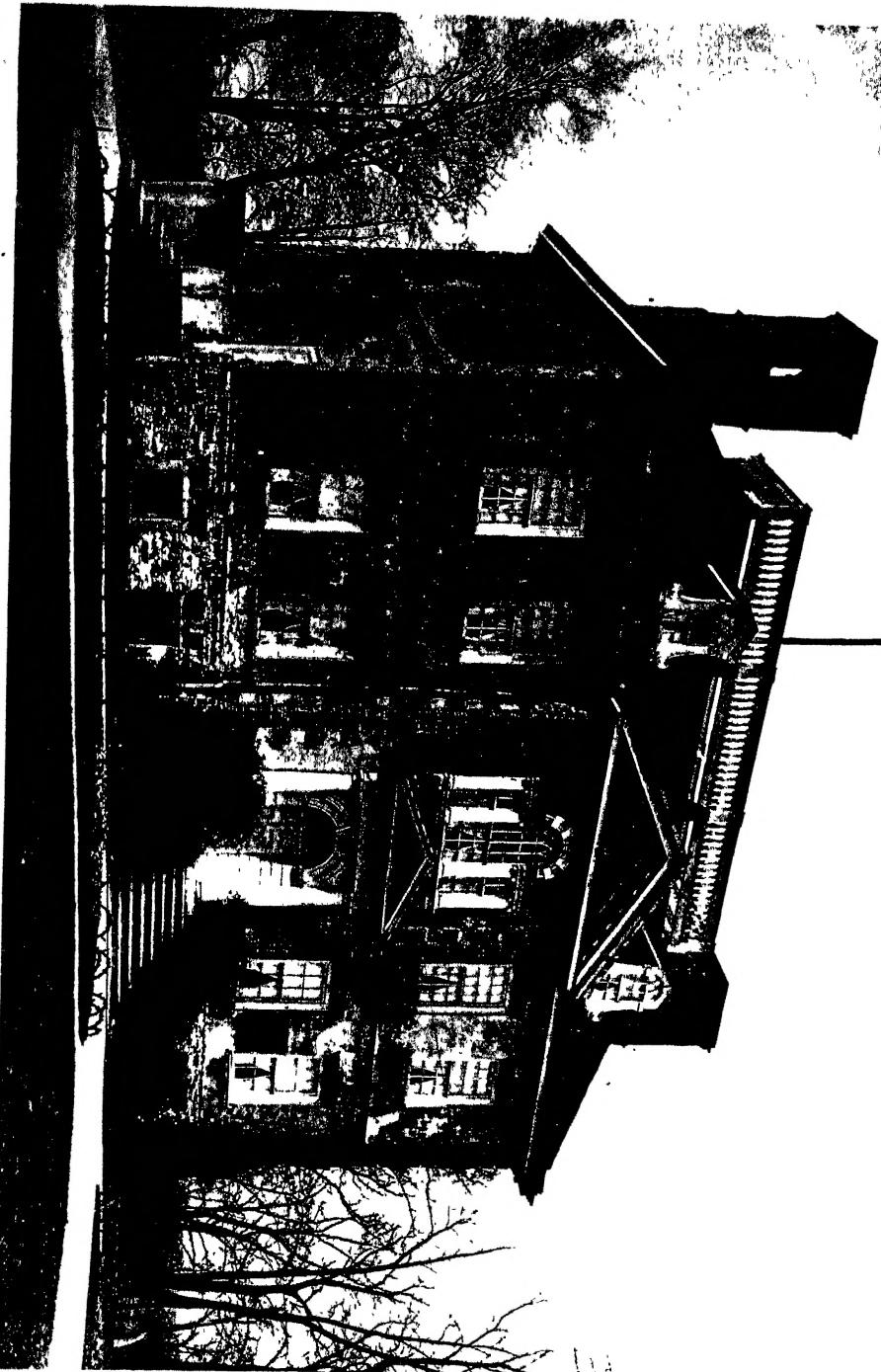


COLONIAL ARCHITECTURE  
FOR THOSE ABOUT TO BUILD





1701



MOUNT PLEASANT—FAIRMOUNT PARK, PHILADELPHIA

The Eastern Front

Original Owner, John MacPherson

# COLONIAL ARCHITECTURE

*for THOSE ABOUT TO BUILD*

BEING THE BEST EXAMPLES, DOMESTIC,  
MUNICIPAL AND INSTITUTIONAL, IN PENN-  
SYLVANIA, NEW JERSEY AND DELAWARE,  
WITH OBSERVATIONS UPON THE LOCAL BUILD-  
ING ART OF THE EIGHTEENTH CENTURY

*By Herbert C. Wise and  
H. Ferdinand Beidleman*

*WITH TWO HUNDRED AND SEVEN ILLUSTRATIONS*



PHILADELPHIA AND LONDON  
J. B. LIPPINCOTT COMPANY  
MCMXIII

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## FOREWORD

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**G**IVEN a house, a church, or public building to be erected: what shall be its style, is the first question to demand an answer. Individuals and corporations, who contemplate building and are sensible of the merits of the Colonial style, are presented in this volume with the best examples of that style from a locality that possesses, of domestic, religious and governmental architecture, examples inferior to none elsewhere. The illustrations are believed to be sufficient size and clearness to throw fullest light upon the beauties and subtleties of Colonial detail, and, with the addition of general view will supply architects and those concerned with architecture a comprehensive survey of the best Eighteenth Century work in and about Philadelphia, in West Jersey and Delaware. In the settling of this locality, it is to be remembered, four nationalities mingled; although but one shaped the local style of building, the presence of the others gave to the architecture a variety and character not obtainable elsewhere.

New England and the South as regions of characteristic modes of building have been well covered; but it has seemed to us that the Colonial buildings of Pennsylvania and contiguous territory have not hitherto been adequately portrayed. A very small proportion of New England Colonial work is of other material than wood. A rigorous climate there caused peculiarities of structural detail and of the laying out of buildings and groups of buildings. In the South a manorial scale of living called forth ambitious architectural schemes in accordance with aristocratic ideals. In the Pennsylvania Colonies a mean is to be found. The type of Colonial country house best suited to the needs of most Americans to-day is found in the houses of the early Pennsylvanians. Numerous new houses testify to this fact in an age when wood is less used on account of its cost, the fire hazard and the expense of maintaining it, and since the colonnaded mansion with outstretched wings requires a more extensive site than it is the fortune of most persons to command.

## FOREWORD

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An appreciation, however keen, of the early days of one's country is, unfortunately, of little avail in preserving landmarks. Ground that was once the setting for a fine old edifice is demanded for new uses by the present day. Rapidly these acres are being "improved," as the real-estate market terms their transformation, though the result is ugliness abject. Although never more esteemed than now, the architecture of Colonial times is steadily threatened by the extension of cities and lines of transport, increase of manufacturing and the activities of speculative builders. Examples of our first architecture have already been much reduced in number, and the demolishing process is destined to continue. Before it goes farther, however, as the disapproving eyes of impotent sentiment alone look on, it would seem worth while to record in permanent form the Colonial structures that still remain.

It is to be observed that, in many books upon Colonial buildings, writers soon stray from the fabric to the parts its owners or occupants have played in history or genealogy. As the scope of this work is architectural, the text is confined to the buildings themselves. The writer has set himself the task of presenting all those buildings and only those in the territory mentioned which possess sufficient architectural character to contribute to the Colonial style. The indulgence of the historian or antiquarian is, therefore, asked if he find favourite buildings omitted. Rather than speculate upon or rephrase the past of important structures upon which full information exists at first hand, the old chronicler has been permitted to put the story in his own quaint words, which alone bring the reader into terms of intimacy with the circumstances surrounding the work of building. Technical phrases are explained for readers who are not architects.

It is hoped that local loyalties will not be offended if, for the purposes of this volume, "the Philadelphia territory" be considered as extending from Trenton to the headwaters of Chesapeake Bay. All the structures selected for representation were erected prior to 1807, and the fact that all the negatives here used were made by Mr. Beidleman between October, 1911, and October, 1913 should indicate,

## FOREWORD

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as time lays a destroying hand on the old edifices, what was their st  
in these two years. .

The thanks of the authors are extended to owners and occupa  
of the buildings illustrated for courtesies in giving access to  
properties.



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## *CONTENTS*

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**CHAPTER**

- I. THE PLAN AND DESIGN OF COLONIAL BUILDINGS.....
- II. THE CARPENTERS' COMPANY.....
- III. BUILDING MATERIALS AND THEIR SOURCES.....
- IV. SOME PRE-REVOLUTIONARY MANSIONS OF PENNSYLVANIA.....
- V. OLD HOUSES OF THE QUAKER CITY.....
- VI. DWELLINGS OF LESSER SIZE.....
- VII. ROADSIDE HOUSES.....
- VIII. A COLONIAL TOWN.....
- IX. SOME MANSIONS OF DELAWARE.....
- X. LATER COLONIAL HOUSES.....
- XI. CHURCHES OF THE SWEDES AND ENGLISH.....
- XII. COUNCIL HALLS OF OUR FOREFATHERS.....
- XIII. EARLY CRAFTSMEN AND THEIR METHODS.....
- XIV. INTERIORS AND CHARACTERISTIC DETAIL.....
- XV. PUBLIC AND SEMI-PUBLIC BUILDINGS.....



---

## ILLUSTRATIONS

---

MOUNT PLEASANT—FAIRMOUNT PARK, PHILADELPHIA.....	<i>Frontispiece</i>
SIDE VIEW OF WOODFORD, FAIRMOUNT PARK.....	3
CARPENTERS' HALL—PHILADELPHIA.....	
HOPE LODGE—WHITEMARSH, PENNSYLVANIA.....	
THE HALLWAY OF HOPE LODGE.....	
STENTON—PHILADELPHIA (THE WESTERN FRONT).....	
THE BRICK-PAVED HALL OF STENTON AND ENTRANCE TO THE STAIR.....	
THE STAIRWAY OF STENTON AT THE SECOND FLOOR.....	
OUTDOOR CORRIDOR AND KITCHEN AT STENTON.....	
WITHIN THE CORRIDOR AT STENTON.....	
WHITBY HALL, PHILADELPHIA.....	
WHITBY HALL (AN ENTRANCE AND A WINDOW).....	
THE HALLWAY OF WHITBY HALL.....	
A SIDE OF THE DRAWING-ROOM AT WHITBY HALL.....	4
WOODFORD—FAIRMOUNT PARK.....	4
MOUNT PLEASANT MANSION AND DEPENDENCIES.....	4
THE MAIN (EAST) ENTRANCE OF MOUNT PLEASANT.....	4
MOUNT PLEASANT (STAIR HALL FROM WITHIN AND WITHOUT).....	4
THE DRAWING-ROOM CHIMNEY-PIECE—MOUNT PLEASANT.....	5
THE STATE BED-CHAMBER ON SECOND FLOOR—MOUNT PLEASANT.....	5
THE SECOND-STORY HALL—MOUNT PLEASANT.....	5
THE DRAWING-ROOM CHIMNEY-PIECE—CLIVEDEN, GERMANTOWN.....	5
THE DINING-ROOM OF MOUNT PLEASANT.....	5
THE STAIRWAY HALL—CLIVEDEN.....	5
A GENERAL VIEW OF CLIVEDEN.....	5
THE MAIN ENTRANCE OF CLIVEDEN.....	5
THE STAIRWAY AT CLIVEDEN.....	5
A BED-CHAMBER DOOR—MOUNT PLEASANT.....	6
A DOOR IN THE GREAT HALL—CLIVEDEN.....	6
THE RANDOLPH HOUSE—FAIRMOUNT PARK.....	6
THE MAIN (EAST) ENTRANCE OF THE RANDOLPH HOUSE.....	6
THE SOUTHEASTERN FAÇADE OF WOODLANDS.....	6
CENTRAL PORTION OF NORTHWESTERN FAÇADE—WOODLANDS.....	6
DETAILS OF WOODLANDS (DOORWAY AND WINDOW).....	6
PORT ROYAL—FRANKFORD, PHILADELPHIA.....	7
THE BARN OF WOODLANDS.....	7
WALN GROVE FROM THE WEST.....	71

---

CENTRAL PORTION OF THE MORRIS HOUSE FAÇADE.....	75
THE MORRIS HOUSE.....	76
DOORWAYS OF TOWN HOUSES.....	79
THE STOCKER AND WHITE HOUSES.....	80
MODEST DWELLINGS OF THE TOWN.....	80
LETITIA HOUSE.....	81
THE BETSY ROSS HOUSE.....	81
MAY PLEASANT—PHILADELPHIA.....	85
MAY PLEASANT FROM THE SOUTHWEST.....	86
BELMONT—FAIRMOUNT PARK.....	86
LYNFIELD—HOLMESBURG, PHILADELPHIA.....	87
SOLITUDE—FAIRMOUNT PARK.....	88
PIAZZA OF BARTRAM'S HOUSE—PHILADELPHIA.....	88
JOHN BARTRAM'S HOUSE .....	91
WINDOWS OF JOHN BARTRAM'S HOUSE.....	92
THE COOPER HOUSE—CAMDEN, N. J.....	93
THE PRITCHETT HOUSE—LLANERCH, PA.....	93
THE HAGUE HOUSE—AMBLER, PA.....	94
THE EMLEN HOUSE—CAMP HILL, PA.....	94
THE HARTZORN HOUSE—FRANKFORD, PHILADELPHIA.....	95
CEDAR GROVE, PHILADELPHIA.....	96
WASHINGTON'S HEADQUARTERS AT VALLEY FORGE.....	96
THE PARLOUR AT VALLEY FORGE.....	99
THE KITCHEN AT VALLEY FORGE.....	99
THE COOPER HOUSE—CAMDEN, N. J.....	100
GRAEME PARK—HORSHAM, PA.....	100
STONE DWELLING AND LATER ADDITION—CAMDEN, N. J.....	101
THE HANCOCK HOUSE—NEAR SALEM, N. J.....	101
DR. BILDERBECK'S HOUSE—SALEM, N. J.....	102
THE IMLAY HOUSE—ALLENSTOWN, N. J.....	102
THE MORRIS HOUSE, GERMANTOWN.....	105
GRUMBLETHORPE, GERMANTOWN.....	105
WYCK—GERMANTOWN (Two Views).....	106
THE SOUTHERN DOORWAYS OF WYCK.....	107
THE GREEN TREE TAVERN, GERMANTOWN.....	108
THE JOHNSON HOUSE, GERMANTOWN.....	108
THE PEALE HOUSE, PHILADELPHIA.....	111
THE BILLMEYER HOUSE, GERMANTOWN.....	111
THE RED LION INN AT TORRESDALE, PHILADELPHIA.....	112
THE INDIAN KING INN AT SALEM, N. J.....	112
THE HATTON HOUSE—SWEDESBORO, N. J.....	113
THE SEVEN STARS INN, NEAR WOODSTOWN, N. J.....	113

THE EPISCOPAL CHURCH—NEW CASTLE, DEL.	1
THE COURT-HOUSE—NEW CASTLE.	1
THE WASHINGTON HOUSE—NEW CASTLE.	1
NO. 2 ORANGE STREET.	1
NO. 400 DELAWARE STREET.	1
THE CHURCH HOUSE.	1
THE READ HOUSE.	1
CENTRAL PORTION OF THE READ HOUSE FRONT.	1
NEW CASTLE DOORWAYS.	1
THE CORBIT HOUSE—ODESSA, DEL.	1
CHIMNEY-PIECE OF PANELLED SECOND-STORY DRAWING-ROOM IN CORBIT HOUSE.	1
ENTRANCE OF THE CORBIT HOUSE.	1
HALL AND STAIR OF THE WILSON HOUSE—ODESSA, DEL.	1
THE WILSON HOUSE.	1
INTERIOR OF THE WILSON HOUSE.	1
INTERIOR OF THE RIDGELY HOUSE, DOVER, DEL.	1
THE RIDGELY HOUSE.	1
BELMONT HALL—SMYRNA.	1
THE HILLIARD-COWGILL HOUSE—DOVER.	1
DRAWING-ROOM OF THE HILLIARD-COWGILL HOUSE.	1
THE HIGHLANDS—NEAR WHITEMARSH, PA.	1
UPSALA—GERMANTOWN.	1
ENTRANCE PORCH OF THE HIGHLANDS.	1
ENTRANCE PORCH OF UPSALA.	1
THE HALLWAY OF UPSALA.	1
VERNON—GERMANTOWN.	1
THE JOHNSON HOUSE—SALEM, N. J.	1
LOUDON—GERMANTOWN.	1
CHALKLEY HALL—FRANKFORD, PHILADELPHIA.	1
HOLY TRINITY CHURCH AT CHRISTINA, DEL.	1
OLD SWEDES CHURCH—WILMINGTON, DEL.	1
GLORIA DEI AT WICACO.	1
GLORIA DEI—PHILADELPHIA.	1
TRINITY CHURCH—OXFORD, FOX CHASE, PHILADELPHIA	1
ST. DAVID'S CHURCH—RADNOR, PA.	1
OLD CHRIST CHURCH—PHILADELPHIA.	1
INTERIOR OF OLD CHRIST CHURCH.	1
UPPER PORTION OF THE EASTERN END—OLD CHRIST CHURCH.	1
ST. PETER'S CHURCH—PHILADELPHIA.	1
ST. PETER'S FROM THE SOUTHWEST.	1
GATEWAY AND EASTERN END OF ST. PETER'S.	1

---

THE ORGAN AT ST. PETER'S.....	172
INTERIOR OF ST. PETER'S.....	172
OLD DRAWYER'S CHURCH—ST. GEORGE'S HUNDRED, DEL.....	175
INTERIOR OF OLD DRAWYER'S CHURCH.....	176
TRINITY CHURCH (OLD SWEDES)—SWEDESBORO, N. J.....	177
EAST DOORWAY OF TRINITY CHURCH—SWEDESBORO.....	178
DOORWAY OF OLD DRAWYER'S CHURCH.....	178
THE STATE HOUSE—PHILADELPHIA.....	181
THE CORRIDOR OF THE STATE HOUSE.....	185
ENTRANCE TO INDEPENDENCE HALL.....	185
INDEPENDENCE HALL.....	186
THE TOWER AND STEEPLE OF THE STATE HOUSE.....	187
SOUTH ENTRANCE AND PALLADIAN WINDOW OF STATE HOUSE.....	188
THE START OF THE STATE HOUSE STAIRWAY.....	189
INTERIOR OF PALLADIAN WINDOW OF STATE HOUSE.....	190
THE STAIRWAY REACHING THE SECOND FLOOR.....	193
WITHIN THE JUDICIAL CHAMBER, THE STATE HOUSE.....	193
CONGRESS HALL—PHILADELPHIA.....	194
THE COUNTY BUILDINGS—MOUNT HOLLY, N. J.....	194
THE ENTRANCE OF THE COURT HOUSE, MOUNT HOLLY.....	197
THE SECOND-STORY STAIR LANDING AT THE STATE HOUSE.....	198
THE SOUTH ENTRANCE (TO THE TOWER)—THE STATE HOUSE.....	201
THE DOUBLE STAIRWAY OF THE PENNSYLVANIA HOSPITAL.....	202
THE DRAWING-ROOM AT GRAEME PARK.....	205
THE GREAT CHAMBER AT GRAEME PARK.....	206
THE DRAWING-ROOM OF BELMONT MANSION.....	207
THE DRAWING-ROOM OF SOLITUDE.....	208
THE ORNATE PLASTER CEILING OF THE DRAWING-ROOM—SOLITUDE.....	209
SECOND-STORY CHAMBER AT HOPE LODGE.....	210
SECOND-STORY CHAMBER AT GRAEME PARK.....	210
CHIMNEY-PIECES IN THE IMLAY HOUSE.....	213, 214
ORIGINAL WALL-PAPER IN THE IMLAY HOUSE.....	217
ANCIENT HARDWARE UPON A FRONT DOOR.....	217
TYPES OF MINOR STAIRWAYS.....	218
A GERMANTOWN DOORWAY.....	221
THE SOUTH DOORWAY OF WYCK.....	222
FRONT VIEW OF NICHE, STRAWBERRY MANSION, FAIRMOUNT PARK.....	225
ARCHWAY IN HALL—SWEETBRIAR MANSION, FAIRMOUNT PARK.....	225
ONE SIDE OF THE HALL AT STRAWBERRY MANSION.....	226
A GERMANTOWN DOORWAY.....	227
DOORWAY OF THE PEALE HOUSE.....	228
DOORWAY OF THE LILACS, FAIRMOUNT PARK.....	228

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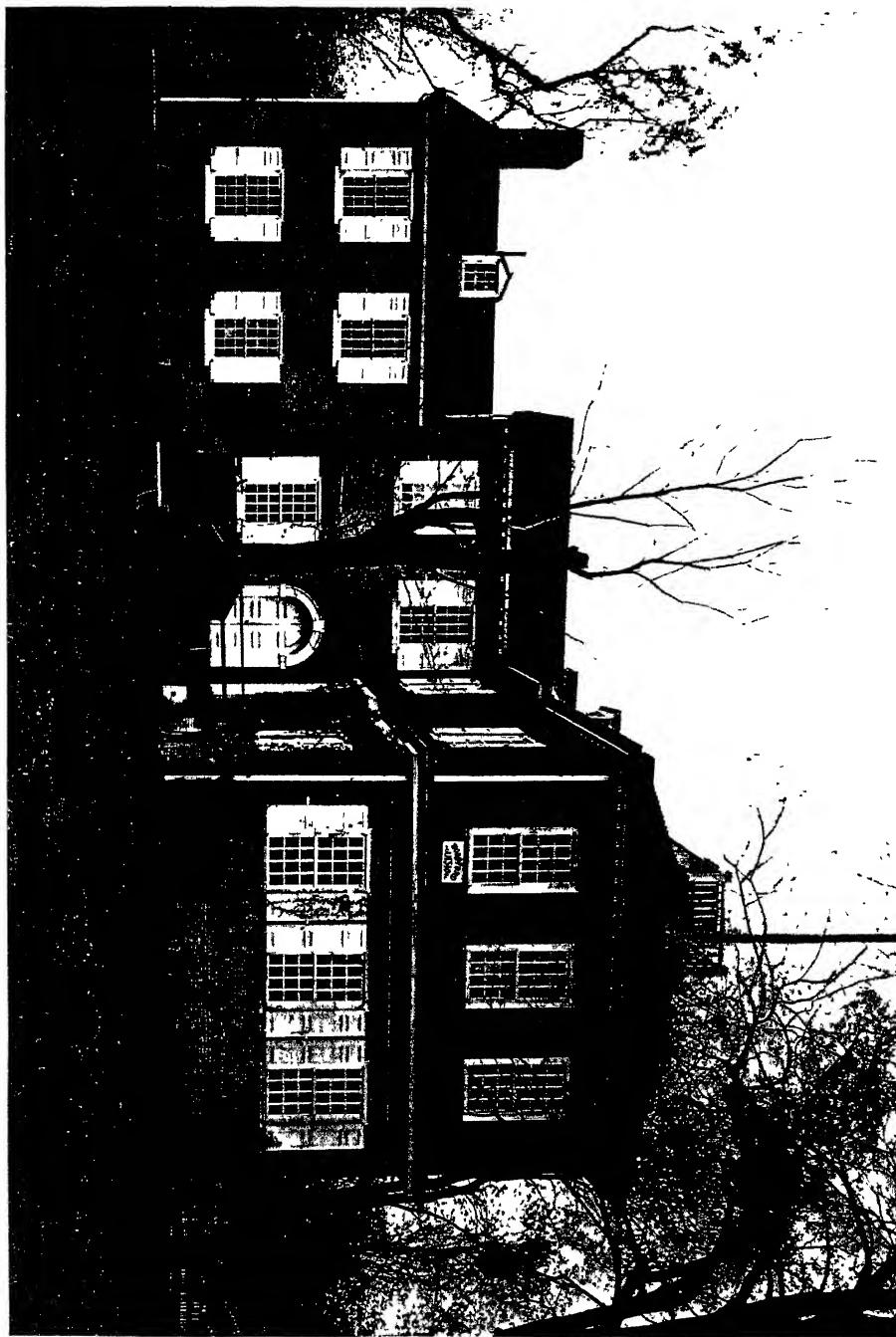
TRIPLE WINDOW OF THE CHOIR—OLD CHRIST CHURCH.....	22
THE WEST ENTRANCE OF STENTON.....	22
INTERIOR DOOR—BELMONT MANSION.....	23
DOORWAY OF A HOUSE AT SWEDESBORO, N. J.....	23
CUPOLA OF CONGRESS HALL—STEEPLE OF THE STATE HOUSE.....	23
THE PORCH OF ROCKLAND MANSION.....	23
DOORWAY OF SOLITUDE.....	23
DETAIL OF THE ENTRANCE OF SOLITUDE.....	23
THE PIAZZA OF SOLITUDE.....	23
THE DOORWAY OF SWEETBRIAR.....	23
THE DOORWAY OF THE IMLAY HOUSE.....	23
CORNICE OVER THE STAIRWAY WITHIN THE STATE HOUSE.....	23
DETAIL OF STAIR IN SOLITUDE.....	23
DETAIL OF STAIR IN THE IMLAY HOUSE.....	24
SOFFIT OF EXTERIOR CORNICE—CORBIT HOUSE.....	24
DOOR-HOOD OF THE ENGLE HOUSE.....	24
CORNICE AND WINDOWS—SWEDESBORO.....	24
MANTEL IN HOUSE KNOWN AS THE LILACS.....	24
MANTELS IN VERNON—GERMANTOWN.....	244, 245
CUPOLA AND ROOFS OF THE PENNSYLVANIA HOSPITAL.....	246
THE PENNSYLVANIA HOSPITAL FROM THE SOUTH.....	249
SOUTHERN ENTRANCE OF THE PENNSYLVANIA HOSPITAL.....	250
THE EAST WING OF THE PENNSYLVANIA HOSPITAL.....	252
HEAD-HOUSE OF THE SECOND STREET MARKET, PHILADELPHIA.....	252
THE GERMANTOWN ACADEMY.....	254
THE FREE QUAKER MEETING HOUSE.....	254
THE BANK OF DELAWARE—WILMINGTON.....	257
HEADQUARTERS OF THE DELAWARE HISTORICAL SOCIETY.....	257
THE GIRARD BANK—PHILADELPHIA.....	258
THE FAIRMOUNT WATER-WORKS—PHILADELPHIA.....	258
THE SALEM (N. J.) COURT-HOUSE.....	261
THE FRIENDS' MEETING HOUSE, WOODSTOWN, N. J.....	261

NO CHAPTER IN THE HISTORY OF NATIONAL MANNERS WOULD ILLUSTRATE SO WELL, IF DULY EXECUTED, THE PROGRESS OF SOCIAL LIFE AS THAT DEDICATED TO DOMESTIC ARCHITECTURE

HALLAM

SIDE VIEW OF WOODFORD, FAIRMOUNT PARK, PHILADELPHIA

Original Owner, William Coleman





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## THE PLAN AND DESIGN OF COLONIAL BUILDINGS

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THE creation of a multiplicity of means designed to minister to health, comfort, and happiness is the noteworthy record of the present age. It is the desire of every normal person to gather to himself a selection of these means, and so to realize in his surroundings, as far as he may, his ideal. To build a house to live in is a pathway to such an end. At the outset, the *kind* of house is to be decided upon. Its style and general character, the traditions it is to embody, the framework which shall best support the web of ideas, habits and fancies which so largely compose domestic life: these are the things that must first be envisioned. The rambling picturesque house, abounding in nooks, changes of floor levels and unexpected features, will be chosen by those in whose hearts is a vestige of the Gothic spirit. The stately and symmetrical house devoid of mystery or complexity will be adopted by those who love the sedate, Classic or Renaissance. The type of structure preferred by those into whose hands this volume will fall, is presumably the latter.

Of the first settlers on the shores of the Delaware, the Dutch, no architectural vestige remains. Nor from the Swedes are there left to us traces of a manner of building that distinguishes their nationality. Most of their buildings were of wood, and being the first erected, they were the first to decay and disappear. In Philadelphia, changes of grade, of ownership and of use have all but completely obliterated them. It remained for the English to shape the early architecture, and the style of building practised in the land they had left was the style the English settlers naturally chose to follow here. With the accession of the house of Hanover, the English Renaissance assumed a definite form, distinguished in the history of architecture by the name of "Georgian." With increasing communication between the old country and the new, the easier it became to erect on our shores the

## COLONIAL ARCHITECTURE

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counterpart of the contemporaneous English style. Thus our so-called Colonial architecture is practically synonymous with the English Georgian.

Symmetry, regularity, dignity, and simplicity form the framework on which all typical Colonial architecture has been reared. We have said that the style was a phase of the Renaissance. The Renaissance, being a revival of the Classic, preserved the Classic method of disposing the plan of the building upon certain axes, the parts on either side of the plan thus balancing those on the other. Inherent in such an arrangement is an obvious simplicity of the interior, for it is merely a dividing of the total area of the plan into smaller squares or rectangles. This method is remote from the ingenuities of the Gothic and the gymnastics of the so-called "pictur-esque" styles. It precludes the presence of nooks, crannies, or other unexpected irregularities which cause the stranger to lose his way in a building, and without knowing why. It also may make impossible the number of closets required by the housewife of to-day. The very regularity of Colonial rooms opens them sometimes to the criticism of being uninteresting from a want of variety of contour, for the old planners were reluctant to build bay-windows, benefitting rooms but adding protuberances to the exteriors of their houses. Not only for this reason, but because a house reared upon a rectangular plan gives much interior accommodation for the material and labour expended, the Colonial is an economical style in which to build. A house built upon the plan of a square and reared so high as to approach a cube in shape gives the absolute maximum of interior space for a given outlay of money. It was the understanding of this fact, doubtless, that led many persons of limited means in Colonial times, as they do nowadays, to build in this manner. Such houses are always wanting in grace, to say the least, and the epithet of "boxiness," if justly hurled at some of the minor examples of old Colonial work, is all the more pointed in the case of modern suburban communities, where persons with limited means have chosen to provide, on small house lots, accommodations for large families.

The plan of a typical Colonial building is a rectangle, along whose

## PLAN AND DESIGN OF COLONIAL BUILDINGS

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shorter axis extends a hall, with egress at both ends and giving a vista through the building, be the hall ever so narrow. Usually, however, the hall is wide, and produces the well-remembered impression of hospitable spaciousness. Upon each side of the hall is to be found one large room, if the building serve public purposes. In residences it was rarely thus, for the reason that practical needs of domestic life required a subdivision of space on one side of the hall at least. And so we find upon the left a great parlour as long as the hall occupying one end of the house, and on the right a dining-room and pantry, or a dining-room and library, or a library and a study.

In an old Colonial house dwelling rooms were not thrown together to form a suite with each other or with the hall. Rather did the English habit prevail, the habit of entering a room from a corridor, and on emerging from that room to again traverse the corridor before entering another. Sliding doors were long unknown. Doors were nearly always in a single leaf or fold and those entering even important rooms rarely exceeded 4 feet in width. Those were the days when there was no steam or hot water heat to prevent cold air upon the backs of those huddled about the fireplace. To-day, from the viewpoint of mere comfort, it matters little whether an entire side of a room is open or not; hence the practice of omitting large sections of wall and relieving the void by columns, pilasters or other decorations. This, it should be remembered, is a purely modern device.

The mansions in the region tributary to the River Delaware were without wings extending outward on each side and connected with the main building by low galleries.<sup>1</sup> This was characteristic of the manors of the South where many servants of the large estates were to be housed elsewhere than under the same roof with the master. Servants there were to be housed, it is true, in the Philadelphia region; but their quarters never figured in the composition of the principal façade of the mansion. With the single exception of Mount Pleasant, and there the secondary buildings were quite disconnected and apart, service wings were added to the rear of the mansion, in such manner

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<sup>1</sup>As an architectural grouping, this is seen in the State House and its wings, where, however, the housing of servants was not required.

## COLONIAL ARCHITECTURE

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as to be unseen from the front and to leave free the rear end of the hall for a much cherished vista into the garden. Such typical schemes exist at Stenton, at Cliveden, at the Morris House, South Eighth Street, Philadelphia, at the Read House, New Castle, and elsewhere. Secondary wings may be found to exist, as at Walnut Grove, but there was no attempt to disconnect them from the main building; rather is the entire structure in such case a closely knit whole.

Departures from the rectangular or square periphery of the plan were rare. A projection terminating in an octagon, as in the Randolph Mansion, was an indulgence for the sake of variety that our forefathers permitted, but no further did they go toward inventing the modern bay-window. It should also be noted that piazzas were rather sparingly employed.

A writer of the time, assuming no little authority in matters architectural, counsels that "if rooms be square their height should not exceed five-sixths of the sides, nor be less than four-fifths, but in oblong chambers it may be equal to their breadth." And in declaring that "utility requires a commodious apartment to be a parallelogram" he might truthfully have added that beauty also prefers it to the square room. The fine effect of the grand old drawing-rooms may seem to the layman to be due to wainscot, scenic wallpaper or furniture, but these have less influence for good than the primary proportions, or the dimensions first given the room when the plan of the building is drawn. In commodious mansions of the well-to-do, therefore, stately rooms involved high ceilings; but the level of the floor above, once fixed with deference to the great room below, was continued throughout the storey. In traversing a storey no steps were encountered save one or two possibly upon entering a rear wing.

The stairway usually ascended along a side of the main hall and made its turns by right angles rather than to follow the curve of circle or ellipse. And the high ceiling gave occasion to interrupt the stair flight by a broad landing midway of the storey, where a large window would flood landing and the halls below and above with light. If enrichment were bestowed on any part of the house, it would be

## PLAN AND DESIGN OF COLONIAL BUILDINGS

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upon this window, which the designer would aim first to make the largest in the house, and if space permitted he would make it a series of three windows grouped as one, and the greatest satisfaction was found in making the centre window of the triplet higher than the rest and with an arched head. This gives the so-called Palladian window, seen in Mount Pleasant, the State House, Port Royal, Woodlands, and elsewhere, though the window does not appear on a stair landing in all these cases.

The chimney-piece occupied the middle of the longer side of the drawing-room, or other large apartment. In smaller rooms it frequently ornamented a corner, and opposite it, in order to obtain the ever-present end of symmetry, was placed that characteristic feature of Colonial interiors, the corner cupboard, china closet or book-case. Another means of gaining an effect of symmetry was by the use of the niche.

Emigrants from the Rhenish provinces coming to Pennsylvania appear to have fallen into the method set by the English, but they showed a predilection for some of the features adopted by the Dutch in and about New York. Among these characteristics may be mentioned the pent-roof, extending across the building immediately over the first-storey windows, and the *stoep*, with benches on either side, before the street door.

Farm cottages had such extremely low ceilings as 7 feet 4 inches for the first storey and little more than 6 feet for the stories above. Many an attic was reached by a respectful bowing of the head. The visitor is always slow to condemn such inconveniences, however, for this very lowness of structure gives to these little old buildings an indescribable charm. They invite to easy transformation into livable homes; and as time goes by they are an increasing temptation to purchasers who would occupy themselves with the engaging work of alteration.

Nothing is more distinctive of the style than the universal adoption of a main cornice surmounting the exterior wall and terminating the roof at the eave. The elaboration of the cornice measured the means of the owner. It is to be regretted that money was not forth-

## COLONIAL ARCHITECTURE

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coming to build the cornices of more enduring material than wood, so seldom is a poorly proportioned cornice encountered or one undeserving of indefinitely remaining proof against time and weather. With few exceptions, cornices were unaccompanied by either frieze or architrave, and with as few exceptions were they unsupported by pilasters extending the height of the wall, a frequent device in the wood Colonial work of New England. This arrangement is, however, to be found at Chalkeley Hall and at Highland.

A favourite means of emphasizing the centre of the façade and to give additional dignity to the entrance was to adopt the pavilion. Continuing it up to the main cornice, it was invariably surmounted by a low gable, or more properly speaking, a pediment. Nothing less than the entire main cornice followed the outline of the pediment and made the low triangular enclosure the boldest and most conspicuous part of the skyline. Roofs were either hipped or gabled. It is a curious fact that the gambrel roof, which was greatly preferred in New England, was almost never used in Philadelphia and its neighbourhood. Where the ridges of roofs intersected as they did in public buildings, a cupola would be reared; and where a hipped roof would fail to cover the entire house, a flat deck in the centre would make up the difference in width and give occasion for a wood balustrade, always decorative in its effect. Dormers were lofty, always gabled and contained single windows, usually with semicircular heads.

Symmetry of exterior was secured at all costs. At each extremity of the building would rise chimneys equal to each other in size, whether both were needed to contain flues or not; and in order to avoid the use of windows of different size, it was deemed nothing amiss to carry a stairway boldly across a window without any attempt to hide it from view outside. One would almost suspect the old designers of a wish to shirk their labour by tracing one-half an exterior elevation, and then, turning the paper over on its face, retrace it to balance the original.

Then, as now, the degree of formality and stateliness obtainable in a building depended upon the purse. Additional money available.

## PLAN AND DESIGN OF COLONIAL BUILDINGS

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in the hands of capable designers, assured the architectural composition properly completed and an enhancement of decorative effect. This is illustrated in walls. The simplest and cheapest were those of plain brickwork, as at Stenton, or brick or stone covered with roughcast, as at Solitude. Variations of these were the laying of brick in Flemish or other ornamental bonds, and the forming of projecting pilasters, bands or string courses, in roughcast. A greater degree of formality with corresponding increase of outlay was obtained by the favorite quoins or projecting brick courses at the corners of the building, as on the State House and Arnold Mansion. Finally the acme of stateliness was reached by cutting the stone of walls into regular shapes and sizes forming ashlar work, as at Cliveden, Upsala, and Highland. Even though these houses stood alone in the open country, there was a conscious effort to concentrate thought and workmanship upon their fronts. Was it not that the influence of contemporaneous architecture of the English cities caused the Colonial draughtsmen to compose their buildings according to one elevation or façade at a time, rather than by perspective views representing the building as it would appear when finished? In view of the crude methods of drawing and the scant familiarity with perspective such an inference would appear not unreasonable.

Colonial architecture, in a word, was the architecture of rectangles. In the plans, these rectangles intersected each other much as they do in the old-fashioned game of dominoes. In the elevations the parallelogram was treated with the utmost respect, its effect enhanced by a predominance of horizontal lines. Curves and obliquities were alike avoided. With all eccentricity and intricacy shunned, well-proportioned dignity reigned supreme, so direct and straightforward as to present no obstacles to builders, so admirably created upon sound foundations of good design that countless anomalies of architectural vogue have come and gone, while old Colonial work is increasingly venerated, not by reason of its age alone, but for its intrinsic beauty.

## *THE CARPENTERS' COMPANY*

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**F**OR nearly two centuries worthy traditions of the building art at Philadelphia have been centred in and preserved by the Carpenters' Company. Under this name, in 1724, a number of master house carpenters formed themselves into a craftsmen's guild, the objects of which were "to obtain instruction in the science of architecture, and to assist such of the members as should by accident be in need of support, and of the widows and minor children of such members." Another, and no less important, object was the fixing and adoption of a uniform system of measurement of carpenters' work and scale of prices therefor, "so that everyone concerned in building may have the value of his money and every workman the worth of his labour."

Although the official minutes of the Company from its institution in 1724 to the year 1763 have been lost, sufficient data exist to enable the continuous life of the association to be traced. The entrance fee was thirty shillings. Soon after the Company began its career, another organization was formed having the same beneficial objects, but it united with the Carpenters' Company in 1752. The admission fee having been raised to four pounds in 1769, still another similar association was started under the name of the "Friendship Carpenters' Company." After a time, however, negotiations were carried on with a view to admitting the members of the younger association to membership in the parent company. In 1785, this was done, and the new body then lost its identity in the original Carpenters' Company.

The effort to determine upon an equitable scale of prices for carpenters' work resulted in the "Book of Prices." This was the *vade mecum* of each member. To him it was loaned by the Company. It was bound in calf, embellished with somewhat crude drawings of simple architectural details reproduced from steel or copper plates, and under the beautiful engraved arms of the Company within the

## THE CARPENTERS' COMPANY

first cover was inscribed the name of the member to whom the volume was entrusted on condition that it should not pass from his hands. The copy beside us bears the date MDCCLXXXVI and was lent to one Thomas Nevell. First appears a list of one hundred and thirty-three "names of the Carpenters' Company of Philadelphia," sixty-three being designated as then deceased. Next to be read is an introduction that presents the carpenters' side of the case concerning building undertakings of the day, and which sounds very like the arguments of modern craftsmen and latter-day plaints of the "high cost of living."

After calling attention to "the difference between several edifices that have been erected in and near the said city (Philadelphia) within these last few years, and those plain simple buildings which were erected in the early times of this state, to serve the necessary purposes of life," it declares that "buildings of convenience succeeded those, in proportion as the inhabitants grew more opulent, and strangers from time to time arrived from other countries, where many elegancies were in use; thus such improvements were made in the mode of building, as made it necessary to alter the method of measuring, or raise the price of different parts of work in the same house, that the carpenter might be paid for his labour."

"Many gentlemen who have had houses lately built, for want of being properly informed of the difference between such plain houses as aforesaid and such as they themselves have had built, have been dissatisfied, expecting their work should be at the same price per square, and measured in the same manner, as has been customary in plainer buildings. But this was unreasonable, because those gentlemen must be sensible that the form of the work done in their buildings, and the labour required in the performance, is very different from that done in such plain houses as those aforementioned.

"Other reasons that may be offered, why the prices on carpenters' work should be altered, are—that men could live thirty years ago with two thirds of the expense that they can at present, and journeymen's wages were at one fourth less than is now given.

"The stuff also used at this time is certainly from one fifth to

## COLONIAL ARCHITECTURE

one eighth more labour than that used some years ago, it being in general so much worse—and to expect work now, under all these and many other disadvantages, for the same price by the square that the workmen had then, can hardly be deemed equitable or just.

“These difficulties were taken into consideration by a number of reputable carpenters, who appointed twelve of their company, as a committee, to consider of the several parts of carpentry, and set a price on every particular part, according to the mode of finishing, either by the square, yard, or foot.”

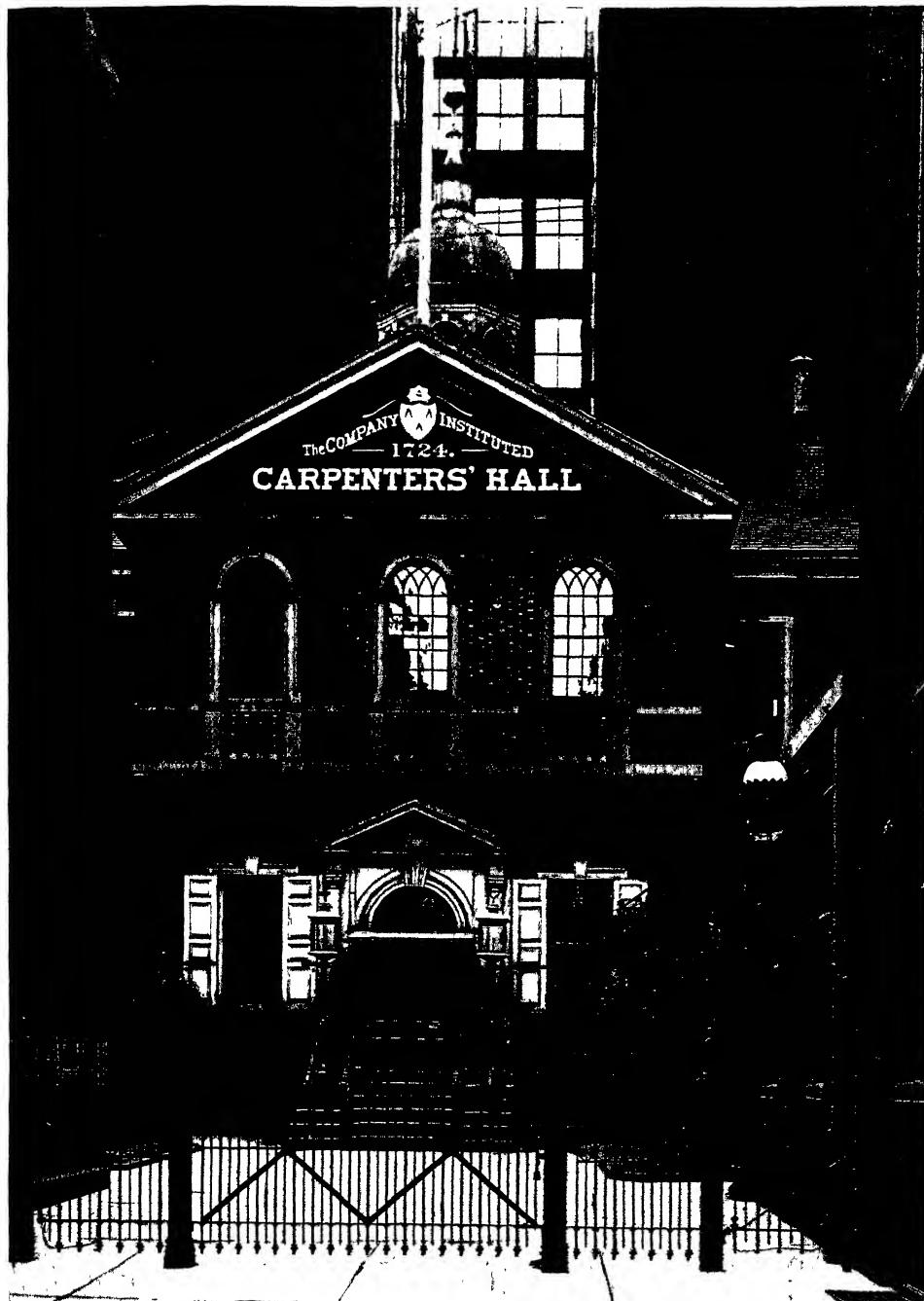
After a gap of several lost pages is a memorandum of what commission the carpenter may charge upon the work of other trades contributing to building and a table of the fractional parts of a yard of wainscot, etc., from 14 to 25s.

Under the general head of “Rules for Measuring and Valuing House-carpenters’ Work” it is stated that “Drawing Designs, making out Bills of Scantling, collecting Materials, and sticking up Stuff, are to be charged by the Carpenter in proportion to the trouble.”

To obtain the dimensions of floor joists nine inches are to be added to their length if they rest on brick walls and one foot if on stone walls; for roofs from the top of the rafter to the back of the cornice, if pieced out, and if not pieced, to the toe of the rafter. In taking dimensions of partitions three inches were to be added to the height of the storey for nailing. Then follows a somewhat fragmentary schedule of prices to be charged for various parts of buildings, the prices ranging as the details of the parts are simple or elaborate.

Desiring to erect a building for its own use, a committee was appointed by the Carpenters’ Company in 1763 to select an appropriate site. It was not, however, until February 3, 1768, that the ground was obtained. It consisted of a lot having 66 feet frontage on Chestnut Street, and a depth of 255 feet, and was purchased at an annual ground rent of one hundred and seventy-six Spanish milled pieces-of-eight of fine silver.

The current funds of the Company were not sufficient to meet



CARPENTERS' HALL—PHILADELPHIA  
The Northern Façade



## THE CARPENTERS' COMPANY

the large outlay, and in 1770 it was agreed to open a subscription among the members in shares of four pounds each, and when the sum subscribed shall amount to "three hundred pounds" the Company shall "appoint a member to begin to erect a building." The subscription reached the required amount in about a week, each subscriber being given a certificate entitling him "according to the sum advanced" to receive a "dividend as often as the rents of the building shall be received by the Company's treasurer."

The plan having been adopted, the building was commenced on February 5, 1770. It was soon found that the amount subscribed was not sufficient to complete the building; but rather than incur a debt the Company decided to occupy it, though unfinished, and the first meeting was accordingly held in the Hall, January 21, 1771. The building was not entirely completed until 1792.

The plan of the building can be visualised by imagining two rectangles each 30 x 50 feet, laid across each other so as to form a Greek cross. The four elevations are alike except in the following details: There is an entrance in the centre of the north side and another on the south, while on the east and west are the chimneys. In the south gable is a semicircular window lighting the loft.

One enters at the north a lobby 9 feet wide, in the right end of which is the stairway. Beyond is the hall, extending across the building and measuring in the clear 48 feet long, 27 feet 10 inches wide, and 13 feet 8 inches high. In the second storey a wide corridor runs north and south, to the right of which is a large room, now the library of the Company. This room is 28½ feet by 18 feet 9 inches, slightly reduced by the surrounding book-cases. Its height is 12 feet. At the left of the corridor are rooms occupied by a member of the society and his family, who have charge of the building. The walls, 13 inches in thickness above the first floor, are laid in Flemish bond, the "headers" of which, giving a pattern to the surface, are a dark greenish-gray and semi-vitreous. Inside, the plastering is applied directly to the brickwork. In the attic, upon a square formed by the intersection of heavy timbers crossing the building, an octagon is created by vertical timbers providing the framework of the cupola.

## COLONIAL ARCHITECTURE

This feature of the building is entirely covered with tin painted. The only part of the interior wainscoted is the lobby.

The part played by Carpenters' Hall in the early days of the community is shown by merely recounting the varied purposes it has served. On September 5, 1774, the First Continental Congress met in the Hall. In 1775 and 1776 it was occupied by the Provincial Assembly. While quartered in the Hall during the British possession of Philadelphia in 1777, the redcoat soldiers made a target of the weather vane and globe. The latter, punctured with bullet-holes, is among the relics exhibited to-day at the Hall; and a new vane and globe now surmount the building.

## *BUILDING MATERIALS AND THEIR SOURCES*

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THE invention that moulded the character of American architecture was the saw-mill. Had the country been settled before its introduction we should have seen in the primitive buildings the method of framing walls with hand-hewn heavy dimensioned timber, the spaces between filled with brick or stone "nogging," and which constitutes the half-timbered style of architecture general in England and Northern Europe. Indeed in the first buildings reared in Philadelphia, after the cave and hut period, the structures were so contrived. But the addition of brick not only filled the voids of the wood skeleton, but covered and concealed it. Soon, however, walls were built wholly of brick. Timbers, hand-hewn, because of their large dimensions, were used for the floor joists and girders. All other parts consisting of wood were sawn. These at first were the output of hand sawyers, who were greatly in demand. The boards were used for floors and partitions. Plastering lath and shingles were split by hand. Clapboards were split and then shaved to make their opposite edges of unequal thickness.

When America was being settled, saw-mills were known in Europe, though hardly established in England. Finding themselves among illimitable forests, the pioneers on our shores lost little time in erecting them. The Dutch had constructed wind saw-mills on Manhattan Island by the year 1633; and the Dutch and Swedish settlers beside the Delaware were early in possession of saw-mills driven by both wind and water. In West Jersey, after its coming under the dominion of Penn and his associates, we find an Englishman, William Hampton, building a saw-mill at Salem in 1683. In 1698 the manufacture of lumber had so increased as to be extensively exported. And yet for a number of years saw-mills do not appear to have been very numerous in and about Philadelphia. Although

## COLONIAL ARCHITECTURE

the Assessors reported forty saw-mills in the County of Philadelphia in 1760, lumber was in no wise such a staple of the building trade here as it was in New England. The output of the saw-mill, however, was available in all the Colonies, and the architecture assumed its form accordingly. Wood, instead of being used as in huts and cabins in large solid form, was cut by the mills into boards, which were wrought into multifarious forms, making possible the beautiful wood detail so characteristic of Colonial architecture.

The Dutch, the Swedes, and the English found abundant clay deposits near the Delaware shores; and bringing with them centuries of tradition in the use of brick, it was their ambition to build in this material so soon as their means permitted. The first bricks made in the Anglian colonies, says Bishop,<sup>1</sup> were produced in Virginia in 1612. At New Castle bricks were made in 1656. Ferris, the historian of the Swedish settlements on the Delaware, remembered seeing in his youth the house at New Castle in which Governor Lovelace entertained George Fox in 1672. The timber appeared to have been hewed. The walls were of brick and the lime of the mortar had been made from oyster shells before any limestone had been discovered. Robert Turner, writing to William Penn, June 3, 1685, says, "Bricks are exceedingly good, and cheaper than they were, say at 16 shillings per thousand, and brick houses are now as cheap to build as wood. Many brave brick houses are going up with good cellars." Turner describes a house he built at No. 77 Front Street as "three large stories high, with a good large brick cellar under it of two bricks and a half thickness in the wall, and the next (*i.e.*, Front Street first storey) half under ground. The cellar has an arched door for a vault to go to the river, and so to bring in goods or deliver out." Gabriel Thomas, after living at Philadelphia about fifteen years, wrote a description of the city in 1697 and mentioned the buildings in the following words: "the industrious inhabitants have built a noble and beautiful city, . . . which contains a number of houses all inhabited; and most of

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<sup>1</sup> "A History of American Manufactures from 1608 to 1860," by J. Leander Bishop, Phila., 1864, vol. i, p. 110.

## BUILDING MATERIALS AND THEIR SOURCES

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them stately, and of brick, generally three stories high, after the mode in London, and as many (as) several families in each."

In examining old Colonial buildings and inquiring into the sources of the materials, the information most frequently proffered by enthusiastic occupant or owner is that "the bricks were all brought over from England, or from Holland." While, undoubtedly, the bricks for the first buildings were so imported, as were all other manufactured supplies, the following facts should be weighed: Good brick clay existed in large quantities in what is now Pennsylvania and New Jersey. There was a limitless supply of wood fuel. The four nationalities settling here were familiar with the use of brick, a fact to which the town architecture of Holland, Sweden, Germany, and England bears witness. The process of brickmaking is simple, and requires but a small amount of capital outlay for a kiln and shed.

Penn's letter of August 4, 1685, to his steward, James Harrison, at Pennsbury, speaks of sending out *brickmakers*, masons, wheelwrights, carpenters, etc. And in lists of settlers early arriving, to which occupations were appended, the names of brickburners are to be read. While it is true that bricks would have made a suitable material for ballast in the ships coming from England, it is also true that at that period when we are told so many bricks were brought over, the ships were already heavily freighted on their westbound voyages with practically all the necessities (except timber and fresh food) required by a civilised colony. Add to this the cost of the transport and the duty which in some instances was charged upon bricks,<sup>2</sup> and we are persuaded to believe that brickmaking quickly rose to the importance in the building art of the community that it has ever since retained. A comparatively small variation of the price of bricks throughout the lifetime of Philadelphia has been noticed by inquirers into industry and prices.

At the end of the century after Penn's arrival four-fifths of the houses in Philadelphia were of brick. Manifestly the demand for the

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<sup>2</sup> The price of imported Holland bricks at New York was in 1661 £4 16 s. per thousand, payable in beaver skins. In 1687 they paid a duty of 40s. on the £100 worth—Bishop, vol. i, p. 222.

## COLONIAL ARCHITECTURE

material at such an active outset of substantial building here would have overtaxed any primitive equipment for producing them. But the Dutch at New Amsterdam were active brickmakers, and there are records of bricks being sent from there to the South (Delaware) River. When the handfuls of Colonists lay widely separated, and mere distance, not to mention other obstacles, was a barrier to trade between them, it would have been natural for the South River folk to have called these bricks "imported," as, in the sense of those days, they were. It is doubtful if there are a half dozen Colonial buildings existing to-day, whose bricks, it can be said with certainty, were brought from England or the Continent. "English statute bricks," says an old encyclopedia, "are 9½ inches long by 4½ by 2½ inches." In only one building<sup>3</sup> illustrated in this volume do the bricks exceed 8¾ inches in length.

There is a pleasant background of sentiment to the alleged importation of bricks by the diminutive sailing vessels of a bygone age, and busy brickburners form in the mind's eye a picturesque setting to the scene where rose the walls of a now ancient edifice. Quite prosaic by contrast is the digging of stone out of the ground for the foundations. Yet this was the first task to be performed. As the foundations were below ground, appearances were not to be considered, and there was neither desire nor means of transporting a particular kind of stone from one place to another as we do to-day for its effect in the framework of the finished building. When the foundations emerged from the ground as a low base-course, the best appearing stone of the locality was selected and laid in a manner varying with the natural character of the stone and the outlay the owner was willing to make for the labour of dressing it.

On the west of the Delaware a quest into the earth almost anywhere would yield stone suitable for building. Naturally, it was dug as near as possible to the spot where it was to be used, and on many old estates to-day may be seen the grass-grown hollows where the stone for the house nearby was quarried. Exposure to the weather

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<sup>3</sup> The Ridgely House, Dover, Delaware.

## BUILDING MATERIALS AND THEIR SOURCES

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for two centuries has failed to completely obliterate them. Whence useful stone once came, rubbish and waste have returned.

In West Jersey stone did not exist, and it was transported at much pains from the opposite side of the river or from the eastern shore of the Delaware above Trenton.

Particularly suitable for building was the stratified gneiss found in abundance about Germantown and Chestnut Hill, and seen in all the old buildings in that neighbourhood, sometimes laid in rubble fashion, sometimes roughly dressed or "knobbled," and occasionally wrought to such a nice degree as to deserve the designation of "ashlar."

The earth yields nothing more generally useful in the building art than the derivatives of limestone. The plenteous deposits of this mineral, which exist but a few miles inland from the Delaware, the settlers were quick to discover; but they were apparently slow to make use of the stone. The first communities were at tidewater, and there, ready at hand, were oyster shells. From these it was easier to obtain lime than from stone. At all events, shell lime was for years the chief dependence not of Pennsylvania alone, but of all the Colonies. The early decay of buildings in which it was used we find attributed to the shell lime, while old recipes and building directions which include the use of lime invariably state particularly that it must be "stone lime."

In 1719 Edward Scull advertised in Bradford's *American Mercury*, "very good lime to be sold by him, next the Franklin Tavern in Front Street, Philadelphia, at 15d. per bushel, and he will deliver it to any person at Salem, Newcastle, Burlington, or Bristol, at 2s. per bushel, or 20d. if in quantity." The kind of lime is not stated, but, in view of the late date, it was probably stone lime. After a time the limestone deposits were used to the fullest extent. The countryside about Philadelphia for the past century has been fairly dotted with limekilns; and only latterly, when timber for fuel has become scarce, have they lain idle or been abandoned.

The abundance of timber and the habit of the old carpenters of framing their material or "stuff" with wood pegs resulted in very little iron entering into the construction of buildings. In the shape

of nails and occasional straps or anchors only can it be found. Iron and other metals had been discovered by the time Penn first reached the Colony, for we read of his mentioning "mineral of copper and iron in divers places" in the Province in his letter to Lord Keeper North of July, 1783. Gabriel Thomas states that "ironstone or ore had been lately found, which far exceeded that in England, being richer and less drossy, and that some preparations had already been made to carry on an iron work." There were then numerous blacksmiths in the colony. Thomas states that one of these, his neighbour, earned with his negro man 50 shillings a day by working up 100 pounds of iron at 6d. a pound, the common price.

Nails were all wrought by hand, and soon in sufficient quantities to export. George Megee, nailer, at Front and Arch Streets, Philadelphia, advertised in 1731 all sorts of deck and other nails of his own manufacture. "The aggregate of nails produced throughout the Province, in small naileries conducted by common blacksmiths or others, was probably very considerable. It was one of those branches in which the country earliest became independent of British supplies."<sup>4</sup>

Sir William Keith, in his scheme for the government of the Colonies addressed to the King in 1728, stated that the Colonies were then in a condition, with a little encouragement, to supply England among other things with as much copper ore and pig and bar iron as she might need. One of the first iron deposits discovered were those at Iron Hill, a short distance southwestward of the present city of Wilmington, and which travellers by train can to-day identify by the bright colour of the earth exposed by the railroad cut. It was probably not far from there that Keith himself possessed ironworks during his administration (1717 to 1726).

As early as 1718 there were great expectations from the iron-works forty miles up the Schuylkill. Forges were in operation in 1720. At the bloomery built at Coventry on the French Creek in Chester County is said to have been the first iron manufactured in

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<sup>4</sup> There were, in 1797, three manufactures of cut nails and one of patent nails in Philadelphia.—Bishop.

## BUILDING MATERIALS AND THEIR SOURCES

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Pennsylvania. In 1728, James Logan writes of there being then four furnaces in the Colony in blast. Another soon started up at Warwick, to be followed by others at Mt. Hope, Cornwall, Colebrookdale, Elizabethtown, Manheim and elsewhere. Stephen Pascal built his steel furnace at the northeast corner of Eighth and Walnut Streets in 1747, and the first rolling mill was established in Thornbury Township, Chester County, by John Taylor, in 1750.

Imported block tin on a basis of charcoal iron plate was in general use in 1776. The needs of the army then created such a demand for the material that a proposal to establish a tin plate manufactory in Philadelphia was seriously considered, but found impracticable. During that year a sheet iron manufactory was established at Front and Arch Streets, Philadelphia. Heavy castings of many kinds were now being produced in Philadelphia for the various mills then being established. Thomas Paine proposed in 1787 to construct an iron bridge without pillars over the Schuylkill. Although not then considered a practical scheme, it appears to mark a beginning in the use of iron of considerable size for engineering or architectural purposes.

Here, as in Europe, the lattice or wicket of the log hut gave way first to paper greased with linseed or other oil. This, in turn, was to pass before small lights of glass leaded together and set in leaded frames or casements hinged at one side.

Early in the Seventeenth Century the first patent was granted in England for the manufacture of glass. In America wood fuel for the process was plentiful, as trees had to be felled to clear the land for agricultural purposes, but this did not suffice to make the way easy, for the cost of labour was great. In fact, labour for all the arts but husbandry was exceedingly scarce, for the reason that many artisans brought over to aid in manufacturing, upon seeing land easy to acquire, soon forsook the industry of the town and possessed themselves of acres so fertile that only a moderate skill at farming was needed to make a livelihood. The loss due to breakage by importation, the need of ornaments of glass for trading with the Indians, and last, but most important of all, the need of a material to admit

## COLONIAL ARCHITECTURE

light to buildings, all these conspired to tempt the English and especially the German settlers to essay the making of glass.

In the letter to the Free Society of Tradesmen, 1683, William Penn, giving an account of Pennsylvania, refers to the saw-mill for timber, and the glass house, as being "conveniently posted for water carriage." The glass house, however, was unsuccessful, as were also the efforts of Penn to establish the manufacture of glass. Nor was Baron Steigel's ambitious project to make flint glass at Manheim, Pennsylvania, destined to commercial success. The only results gained for many years in all the Colonies consisted of an indifferent quality of bottle glass. Pastorius says that just before he laid out the site of Germantown, in October, 1685, he built in Philadelphia a small house, 30 feet by 15, the windows of which, for want of glass, were made of oiled paper. Over the door he placed the following inscription: *Parva domus sed amica bonis, procul esto profanis*, at which the Governor, on visiting him, laughed heartily, and encouraged him to build more.

Glass was very scarce during the Revolution, but Lord Sheffield, writing at its close, stated that: "There are glassworks in Pennsylvania. Bad glass is made in New Jersey for windows, but there is not any quality of glass made in America yet except bottles." The New Jersey factory was probably at Gloucester, not far from the white sand plains and pine forests that were subsequently to support a great industry in green glassware. It was about 1792 before the manufacture of window glass in America was commercially established and carried on with any degree of success. The making of crown glass was then attempted by a company beginning operations near Albany, and another near Boston. The interest of the community in their success is shown by the fact that each company received loans of money from their respective States. It was also in 1795 that the first glass factory started in Pittsburgh. The ocean freight from England on a box of window glass worth three or four pounds was but three or four shillings,—due possibly to the ease with which it could be stowed as ballast,—and the risk of breakage was slight compared with that incurred in importing white or table glass,

## BUILDING MATERIALS AND THEIR SOURCES

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at a cost of carriage fifteen times greater than for the sheets. Although a duty was levied upon it, window glass continued to be largely imported, as, indeed, it is to-day when fine quality alone is desired.

The kinds of glass common in Colonial days were five in number. First was the crown glass, which was the clearest and most expensive and the best for windows. The Newcastle glass was also easily had here, as it was the most commonly used window glass in England. Phial-glass was an intermediate quality between flint and the common bottle or green glass. The latter was prepared from any kind of sand fused with wood ashes to which was added the clinkers of forges. Plate glass was considered the most valuable of all glass and was used chiefly for mirrors and carriage windows. Kelp was substituted for pearl ashes at one of the American factories, and more recently the substitution of soda for potash has reduced the cost of manufacture. It was impossible to make the composition of the glass chemically pure, and manganese, or foreign matter among the silicates, in being affected by long exposure to the sun's rays, in time imparted to the glass sometimes an amber, but more frequently a violet hue, of varying intensity.

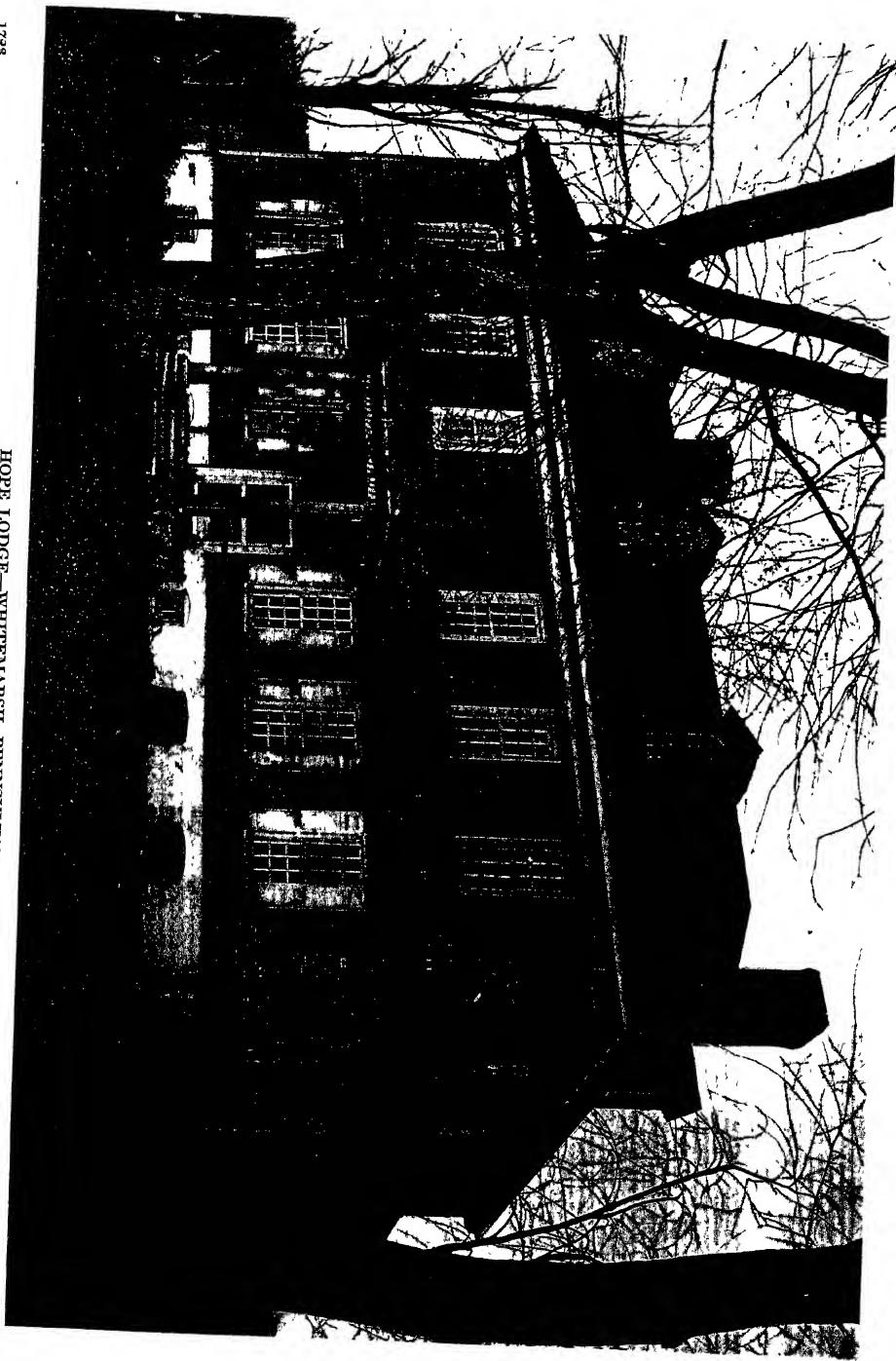
## *SOME PRE-REVOLUTIONARY MANSIONS OF PENNSYLVANIA*

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**I**N Colonial times there was but one architectural style. It was not a question of choosing from several. To build according to the formulæ of this one was then the aspiration of persons of affluence. With the subsequent growth of the nation, wealth has so increased that some millionaires to-day deem the Colonial style unsuited to their ends, for the reason that its simplicity renders it an inadequate vehicle for the display of their means. Other styles are accordingly chosen, in which curves, angles, vaults, and other intricacies call for greater labour and outlay. The result is often more brilliant, yet not more dignified, more palatial perhaps, yet not more charming, than the Colonial types. In firm truth, the forms the latter style assumes may call for costly materials difficult of working and rich in final effect. The exterior cornice, for example, was designed with the very lines the Romans adopted to be carried out in marble. Yet no case of Colonial cornice in other material than wood exists. It was the cheapest. Upon a Colonial mansion, building at the present time, money might fittingly be devoted to executing in lasting marble or other stone many of the details formerly made of wood only. The exterior embellishments of doors and windows, cornices, and, indeed, the chimney-pieces within doors are appropriate subjects for this better and more enduring sort of execution.

The best way to possess oneself of the spirit and character of Colonial work is to minutely observe the best examples. We, therefore, present these to the reader in two groups, divided rather arbitrarily, we own, into those erected before and those erected after the Revolution. Indeed, any attempt to classify Colonial work is quite unprofitable. Those who have essayed to do so have rested their case upon foundations that are intangible if not imaginary. Rather did buildings take their shape from the unconscious customs of the



HOPE LODGE—WHITEMARSH, PENNSYLVANIA

Original Owner, *Samuel Morris*



THE HALLWAY OF HOPE LODGE  
The Stair ascends to the Left beyond the Arch

building trade of the times. A group of workmen, having finished one house, moved to another, where they repeated their former ingenuities and successes. A feature proving satisfactory and admired was naturally reproduced. In this chapter and that entitled "Later Colonial Houses" are seen the houses which are complete and typical examples, not to mention others easily recognized as such to be found in the two chapters treating of Delaware houses.

### HOPE LODGE—1723

At White Marsh village, near the foot of the hill surmounted by Fort Washington, stands Hope Lodge, built for Samuel Morris in 1723, and now owned by Mrs. Mary L. Wentz. It has not been added to or restored, and has only been changed by the removal of a piazza. Therefore, it displays, together with Stenton, a style of building marking the outset of the Colonial period. Severe simplicity characterizes the exterior. The fact that both Hope Lodge and Stenton were built for owners who were Quakers raises a doubt as to whether this simplicity may be laid to the choice of the owners, or whether it was the simplicity to be found at the outset of any architectural style in any given locality.

The windows are only three lights wide, making a total of eighteen panes, instead of the twenty-four to be seen in nearly every other example. Why they should have been made so narrow upon a surface so ample as this façade 56 feet broad is difficult to understand. A theory, however, may lie in this: The hallway,  $14\frac{3}{4}$  feet wide, extends from within the front door a distance equal to half the depth of the house. This width falls so short of including the front door and the two windows beside it, that the partitions just inside the front wall had to be curved outward to clear the windows. This accomplished, to make the remaining windows of the front wider than these two may have been an impossible thought in the mind of the designer. This, however, was done at Stenton, as we shall later see.

The depth of the house outside is  $39\frac{1}{2}$  feet, completing a rectangular plan, beyond which there are no projections save the porch at the front. At the rear is a low building which was the original

## COLONIAL ARCHITECTURE

kitchen and bake-house. The 10½-foot space intervening between this and the mansion was once covered by a piazza. Judging from holes still left in the wall by rafters decayed or removed, it must have extended across the entire rear of the house and facilitated the carrying of food from the kitchen to the dining-room of the mansion.

The base-course, rising to a foot above the floor level, projects 2½ inches by means of a single course of chamfered brick, and extends across the front only. The walls of both cellar and the first storey are 18 inches thick. The brick facing is laid in Flemish bond, in which the headers nearly match the surrounding bricks in colour and texture. None of the bricks exceed 2 inches in height; their other dimensions are as usual. Flat window arches of one and a half ground bricks in height join a water-table of three courses of which the topmost is moulded. The roof, containing seven beautiful dormer windows, is steeply hipped until the attic ceiling is attained, and then unites at the centre in two low slopes, producing flat gables at each end, partly obscured by chimneys. The ends of the house are of stone plastered, in which the openings are disposed symmetrically.

The interior presents the uncommon spectacle of a stair ascending under an archway and enclosed between solid partitions; but at the second floor level an open balustrade admits light from a nearby window. The stair rises from a rear hall, which is a prolongation of, and about three feet narrower than, the front hall already mentioned. The doorway and its two companion windows at the rear of the hall are narrowed so that they just come within the bounding partitions at either side.

The principal rooms are surrounded by heavy cornices at the ceiling, and the sides containing the fireplaces are panelled with wood their entire area. The walls under the window sills are of one brick in thickness, which is so much less than the thickness of the walls on each side that recesses with seats are formed. These are but ten inches deep, however; and their height of eighteen inches from the floor, together with their length, equal only to the width of the window above, make them a rather difficult place of ease. Nor is it possible to sit within the room and view comfortably what may be going on

STENTON—PHILADELPHIA (18th and Courtland Streets)

The Western Front

Original Owner: James Logan





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THE BRICK-PAVED HALL OF STENTON AND ENTRANCE TO THE STAIR

## PRE-REVOLUTIONARY MANSIONS

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outdoors, unless one be tall or erect enough to see over window sills that are  $3\frac{1}{2}$  feet from the floor. The bold mouldings of Hope Lodge exhibit the early virility of the style; and if a pilaster was given too large a base or too rude a capital we must view these either as gaucheries of the designer who was an architectural pioneer, or the result of an unwillingness to conceive with more elegance and skill than there were craftsmen to execute.

The plastered walls of the interior to-day are bare, and the wood-work is white, except in the dining-room where it has been grained. With the exception of the cellar window frames and the porch, the fabric is generally in good condition, and would lend itself admirably to the hand who would preserve such a historic and architectural past as is embodied in Hope Lodge.

### STENTON—1728

Desiring a country retreat where he could have his library and devote his leisure to favourite studies and literary pursuits, James Logan caused to be built in 1728 upon his estate of five hundred acres the mansion known as Stenton. It appears on the city plan in Stenton Park, with the nearest street entrance at Eighteenth and Courtland Streets. Passengers northward on the Reading Railway may look down on its shingled roof and shaded lawn soon after leaving Wayne Junction Station.

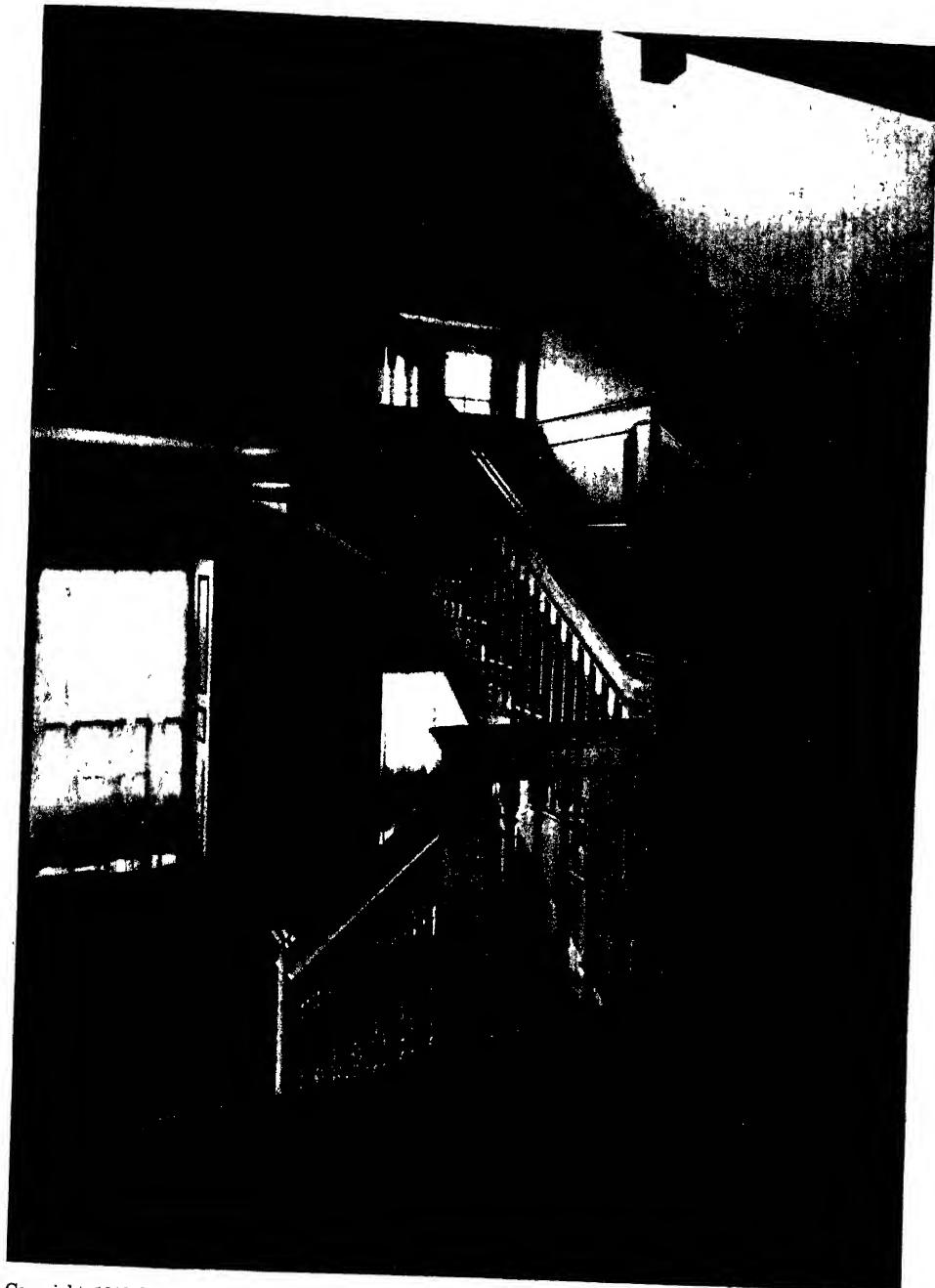
The prominence of James Logan considered, and bearing in mind the conspicuous part his country residence played in the history of his time, Stenton is strangely devoid of architectural pretension, if judged by its exterior alone. Within its walls, however, are realised the ideals of its scholarly owner, whose religious belief bade him achieve refinement, dignity, and comfort in his home, rather than vainglory and display. Save for the cornice—and that is of the plainest form—the exterior is without ornament. Even the main entrance, as it appears to-day, is without enrichment of any sort, and attracts the eye by reason of the narrow windows closely grouped on each side, in order to have the three openings come within the width of the hall, and to avoid the makeshift found necessary at Hope

## COLONIAL ARCHITECTURE

Lodge. Two pilasters upon each side of the entrance mark upon the exterior the walls of the hallway within, and between these, above the door and its two windows, are traces of a gable roof having been once appended to the house, probably that of a porch.

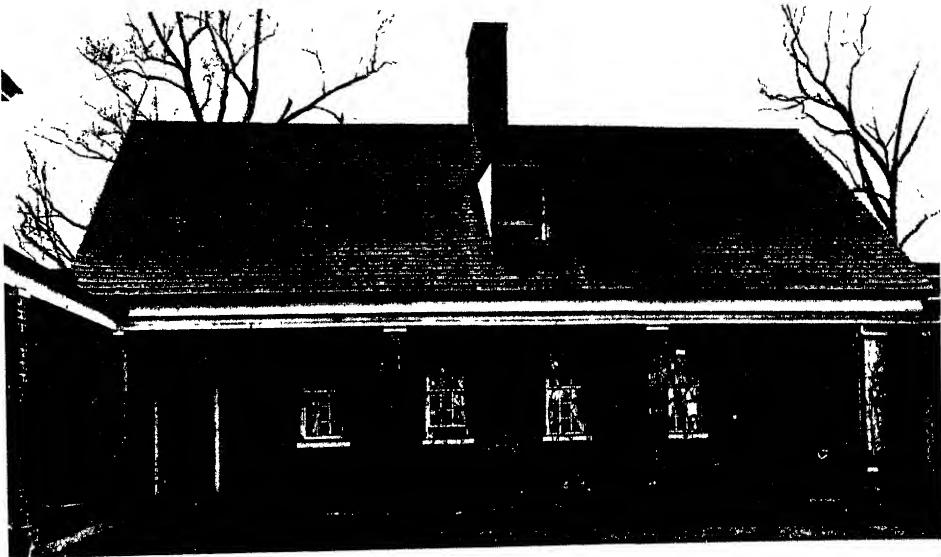
The house sets upon a base extending across the front only, as at Hope Lodge, and in this base the heads of the cellar windows appear laboriously arched by a single row of half bricks set in a curve that only the rule-of-thumb habit of an unlettered craftsman could produce. It is neither a segment nor an ellipse, but, at least, it may be said that the four window heads have the merit of being alike. Nor is the result unsightly. Rather is it the mark of individuality, the effort of one who was, no doubt, struggling with difficulties. It is to be observed, however, that the same hand was not entrusted with setting the arches of the more important windows above. These are arched in low segments with bricks ground with care to true radii. Above the first storey windows, a water-table or band-course, like that at Hope Lodge, extends across the front, except in the space over the door, where its absence would seem to strengthen the theory that the house was originally built with a porch. All the windows, save those beside the entrance, are of the 24-light proportion, the brick openings measuring 4 feet by 6 feet 9 inches, and their frames are moulded in a curious contour not seen in later work. The cornice is punctuated with plain blocks or outlookers like those upon some of the early churches, and soon abandoned for the shaped and more graceful brackets or modillions. Two large chimneys emerge through a hipped roof with deck above, and lighting the attic are dormers of quite utilitarian aspect.

All sides of the house are built of the same material, which is brick laid in Flemish bond, with dark vitreous headers. The walls are 20 inches thick and have been coated with a lime wash which the weather has almost entirely removed. Neither southern nor northern end is exactly symmetrical, nor has there been apparently any attempt at the rear to so space the windows and doors. The stairway here produced some difficulty on this score, to overcome which symmetry must have been abandoned, for the windows near the centre of the rear

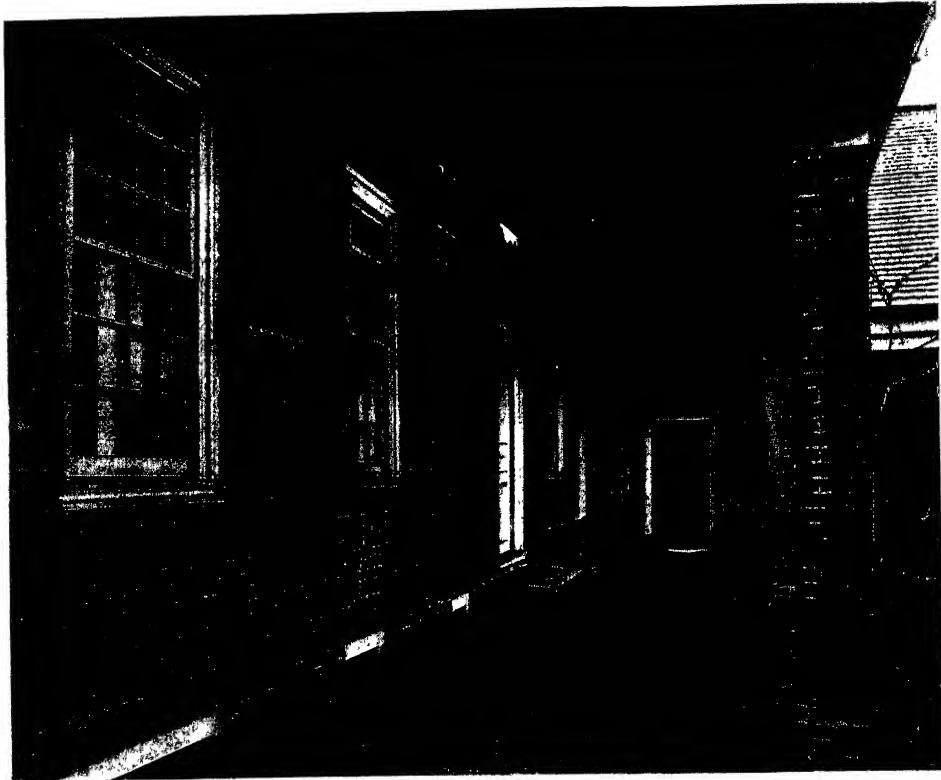


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THE STAIRWAY OF STENTON AT THE SECOND FLOOR



OUTDOOR CORRIDOR AND KITCHEN OF STENTON



WITHIN THE CORRIDOR AT STENTON

## PRE-REVOLUTIONARY MANSIONS

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façade are scattered about just as the height of the stair landings inside demands.

Stenton has no less than six outside doors. Three of these emerge upon the lawn and three upon a brick-paved verandah 10 feet wide and with roof supported on brick piers. It extends across the rear of the house and answers for the serving of food from the kitchens to the mansion. The similarity of this arrangement to that of Hope Lodge is to be noted. The verandah turns at right angles at the north end of the house, and runs along the southern side of a service building of one and a half stories, with its eave 11 feet high. At the end nearest the mansion, and nine feet distant, is the kitchen with a large fireplace and oven. Then follow the conservatory, the slaughter house, and finally the wagon-house, with a picturesque dove-cote upon its vine-clad southern wall overlooking the garden. In the half storey under the roof the servants were housed.

The front opposite the stepping stone of the present carriage approach faces west and displays a breadth of 52 feet. The depth of the mansion is 40 feet 8 inches. Mounting three semicircular soapstone steps, one enters a brick-paved hall, the walls of which are panelled from floor to ceiling. Its termination at the far end is three-sided. One of these sides is occupied by a fireplace, opposite is a cupboard, and through the central one the stairway is reached.

Upon either side of the hall are the north and south parlours, each about 17 feet 7 inches by 15 feet, with fireplaces and adjoining cupboards. From the north parlour a door communicates to a breakfast room (or, according to some, a bedroom) at the rear upon the left of the stair hall. From the south parlour a similar door leads to the state dining-room. Each of these rooms contains a fireplace, and between the two on the south is a secondary stairway directly in front of a garden door. There is another door in the north side, while at the back there are three doors leading to dining-room, stair hall, and breakfast room respectively.

Each room of the first storey, with one exception, has a ponderous cornice surrounding it at the ceiling. The state dining-room, for

## COLONIAL ARCHITECTURE

some inscrutable reason, lacks this embellishment; but a fireplace 5 feet wide and 4 high, with a shallow mantel 2 feet higher, and all forming part of a side of the room completely panelled, goes far to make up for the absence of a cornice. The windows in the two front rooms of the first floor, those upon the stairway, and throughout the second floor are provided with window seats in the manner of those at Hope Lodge.

The straight hand-rail of the stairway is inserted between the higher newel and angle posts, for the curved connections known as ramps and easings, calling for greater skill on the part of craftsmen, were not attempted until later. The string-piece of the stair has attached to it, level with each step, rectangular boards, rather than the carved brackets which also came to be adopted later.

Along the entire front of the house on the second floor the library once spread a length of 49 feet, with a width of 18 feet, but is now divided into two rooms. The space to the rear of the library not occupied by the stair hall is divided into three bedrooms, it being necessary in the case of two to pass through one to reach the second. The attic contains several bedrooms, in the low vertical walls of which, below the sloping ceilings, small doors open into the loft where one may pass under the four slopes of the roof around the house outside the rooms.

### WHITBY HALL—1754

The form of Whitby Hall can scarcely be called typical of our style. In two respects it is unique. The main body of the house is covered by a gabled roof, the ridge of which corresponds to the shorter, instead of the longer, axis of the house. The gable is, therefore, exceedingly broad, but very shallow, the ratio of breadth to depth being obviously the same as the proportions of the main body of the house below, *i.e.*, 50 by 20 feet.

A second peculiarity is the tower provided for the stairway. This tower is 13 feet 4 inches wide on the outside, and projects 15½ feet from the middle of the northwest side of the house. Its small gabled

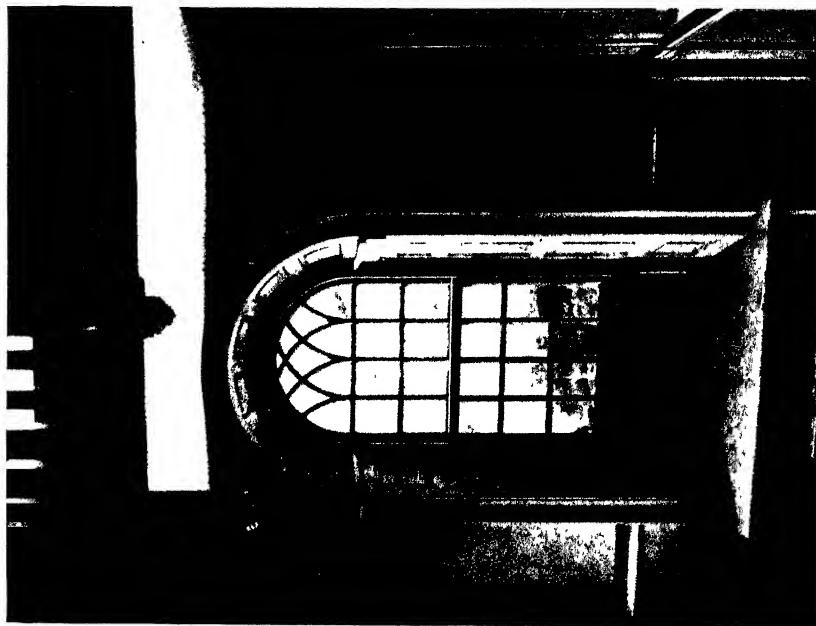


From the Northwest



From the Southeast  
WHITBY HALL, PHILADELPHIA

Fifty-eighth Street and Florence Avenue

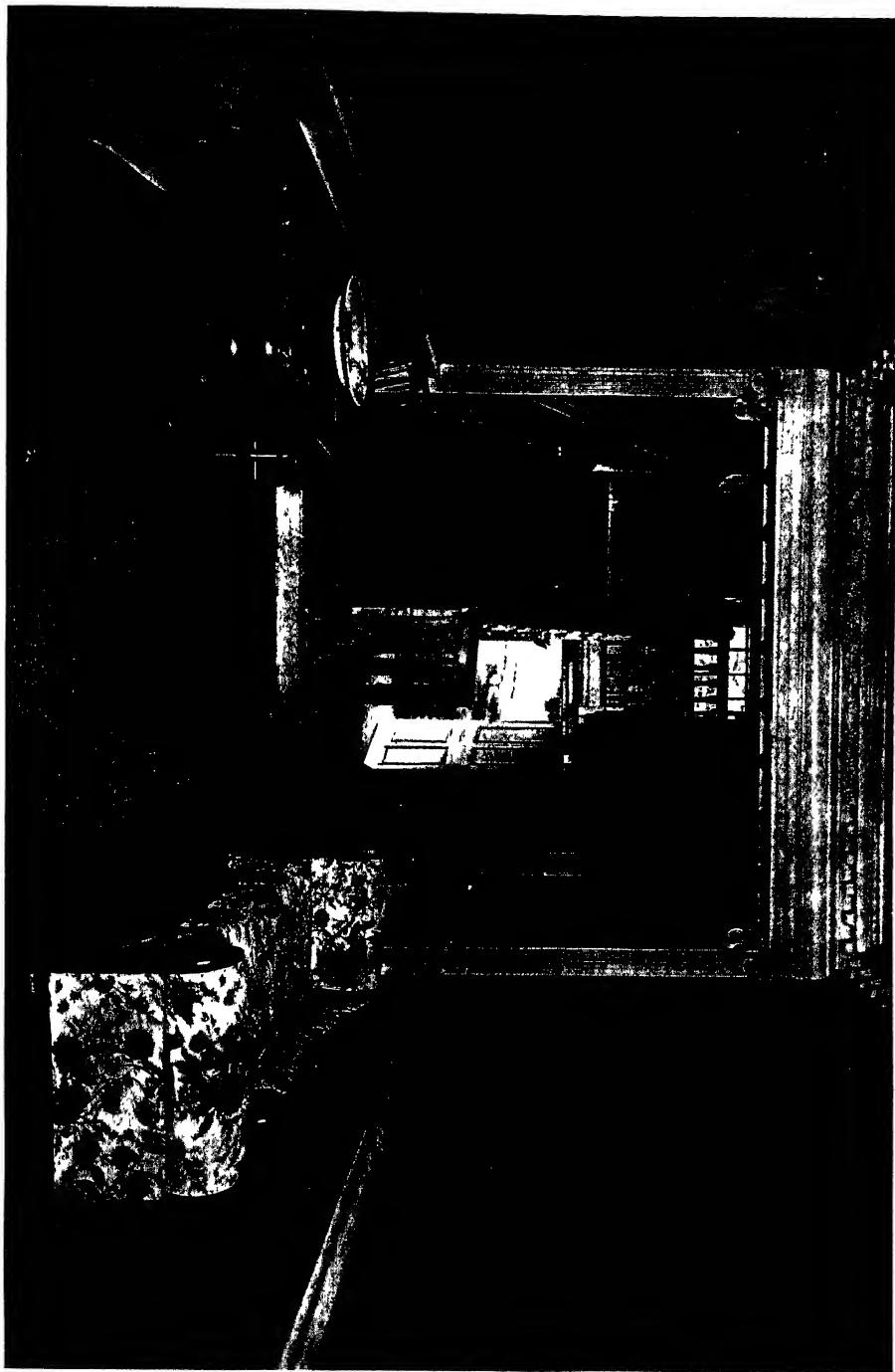


The Window on the Stair Landing

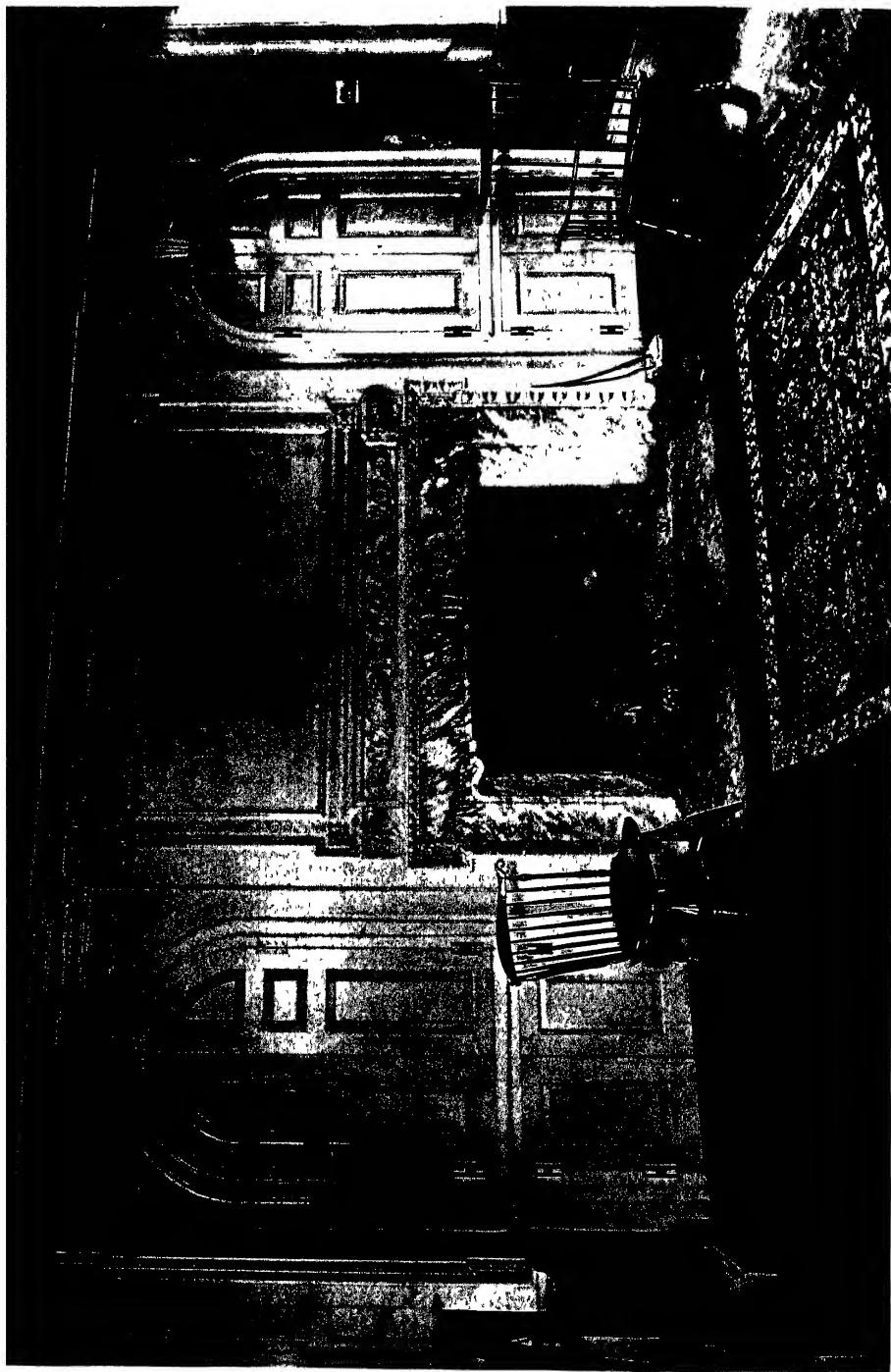


The Entrance in the Stair Tower

WHITBY HALL



THE HALLWAY OF WHITBY HALL  
Looking toward the Stair Tower



A SIDE OF THE DRAWING-ROOM AT WHITBY HALL.

## PRE-REVOLUTIONARY MANSIONS

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roof centres with the larger gable above, with the result of making this side of the house symmetrical, as is also the opposite, or southeast side. The windows and doors of the tower are framed within pilasters and arches of brick that are, in turn, relieved by bases, imposts and key-blocks of dressed stone. The window immediately over the doorway is fittingly enriched with a stone sill supported by corbels. This enrichment of a stone exterior by means of brick is highly satisfactory at Whitby, and the wonder is that it was not more frequently attempted by Eighteenth Century designers or their successors.

The walls of the house are 17 inches thick, and faced with hewn ashlar. Above the first storey windows a pent-roof traverses one end and a side of the house, and to the extent of projecting  $3\frac{1}{2}$  feet protects the wall below from the weather. Originally this roof must have surrounded the house, except where interrupted by stair tower and the verandah, but it has been lost on the original northeast end by the addition of a wing.

Mrs. Thomas, the present owner of the property, in briefly giving the history of the Hall, relates that there was already a small house, probably of wood, on the site of the present one when the property was purchased in 1741 by Colonel James Coulter, merchant, and a ship, farm, and mill owner of Philadelphia. Adjoining this he had built the main body of the Hall, as we see it to-day, and named it in honour of his ancestral home near Whitby in Yorkshire. Nearly a century later the first-mentioned structure was replaced by a two-storied wing extending toward the northeast, now containing the dining-room, the kitchen and a pleasant low-studded living room. Farther to the north is the great barn, while a short distance down the hillside toward the east are the stone-walled slaves' quarters of long ago.

Architectural interest centres in the Hall proper, bearing ~~the~~ the date of 1754, and to that we now return. The entrance through ~~the~~ the tower leads under the stair landing into a square space constituting the stair hall. Broad fluted pilasters with beautifully carved capitals separate it from a 9-foot wide hallway that penetrates the house.

## COLONIAL ARCHITECTURE

Light comes from a round-headed window on the landing, and higher still is a square window that illuminates the attic hall just below a bull's-eye opening, the casement of which is pointed out to the visitor as the frame from a port-hole of one of Colonel Coulta's favorite ships.

The stair, over 4 feet wide, springs from a newel of the characteristic spiral form, enclosing a fluted pilaster whose summit is 3½ feet from the floor. This spiral starting of the balustrade may be placed second only to that of the State House, for the beauty and completeness of such a newel lie in the number of convolutions and the diameter of the spiral. At Whitby it is 20 inches across, and the lower step surrounds the base in the best manner of the style. The scheme is completed by substantial balusters crowned by a mahogany hand-rail worked into ramps and easings at the top and bottom of each flight. Half a hand-rail on the wall opposite continues along the stair, and is sustained at the ends of each flight by small fluted pilasters. The most elaborate joinery is found in the drawing-room, where the integrity of the handiwork is proved by the perfect condition in which it is found to-day, and testifies to the superiority of carving on the solid wood over the use of composition ornament, which subsequently came into vogue in company with more delicate and fragile detail. A fireplace, 5½ feet wide, faced with grey and white Scottish marble, has imposing panel work above it. Upon each side is a cupboard with semicircular head, and, if the doors were open, we should see the semicircular back to the cupboard painted Pompeian red behind shelves with gracefully outlined edges. The top of the cupboard is of plaster wrought into hemispherical shape and decorated in relief following the shell motif. The ceiling of this square room is 10 feet high. The thin curtain walls under the window sills give recesses which, in some cases, are occupied by seats.

The second storey is only 10 inches less in height than the first and presents a repetition of the plan below. A bedroom occupies the space on each side of the hall, and the far ends of these rooms are simply panelled from floor to ceiling, enclosing fireplaces.



WOODFORD—FAIRMOUNT PARK, PHILADELPHIA  
The Eastern Front

Original Owner, William Coleman



MOUNT PLEASANT MANSION AND DEPENDENCIES

East Fairmount Park, Philadelphia

## PRE-REVOLUTIONARY MANSIONS

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When Whitby was built the estate lay in "the towne of Kinsessing," but on the map of modern Philadelphia, it appears at South Fifty-eighth Street and Florence Avenue

### WOODFORD—1756

Another mansion, containing—like Whitby—two rooms on each floor with the hall running through the house between them, is Woodford. It belongs to that group of superb Colonial mansions that owe their preservation to Fairmount Park having been created around them. The house is supposed to have been built for William Coleman in 1756. It was purchased by the Fairmount Park Commission in 1869; and in 1912 was made the headquarters of the Captain of the Fairmount Park Guards. It stands, with its principal entrance facing nearly eastward, a hundred yards or so from the Ridge Road above Dauphin Street.

The house has a breadth of  $45\frac{1}{2}$  feet and a depth of 25 feet, while the northern half is extended backward nearly 45 feet farther by virtue of a wing, 18 feet wide. Here, as at Whitby, the stairway lies outside the front portion of the house; not in a tower, but in a space  $15\frac{1}{2}$  by  $13\frac{1}{4}$  feet in the wing where it joins the main building. Beyond the stair are the kitchens and offices.

Inside the east entrance the hallway is  $9\frac{1}{2}$  feet wide, but it soon becomes two feet less in width beyond a point where two fluted pilasters, carrying a Doric entablature, tend to conceal a restriction in width caused by two chimneys equidistant from the centre of the house. Upon the left or south of the hall is the parlour, upon the north the dining-room, with a door leading to the stair hall and the kitchens beyond. Formerly there was a porch in the corner formed by the main building and its wing, over the arched doorway to the stair hall seen in the view of the house from the south. By this means one might pass out of the rear end of the hall and reach the stairway while avoiding the rooms and protected from the weather.

The parlour is  $22\frac{1}{2}$  by  $16\frac{1}{2}$  feet, and has as its principal feature a very beautiful chimney-piece with a mantel shelf. A cornice runs around the room at the level of the window heads which, projecting,

## COLONIAL ARCHITECTURE

cause the cornice to return around them, with satisfactory effect. The distance from cornice to ceiling is spanned by a plastered cove nearly two feet deep. All the woodwork in this room has been grained a yellow colour. Two years ago the ceiling had to be renewed, when the old hand-split laths were taken off, and the modern sawn variety applied in their stead.

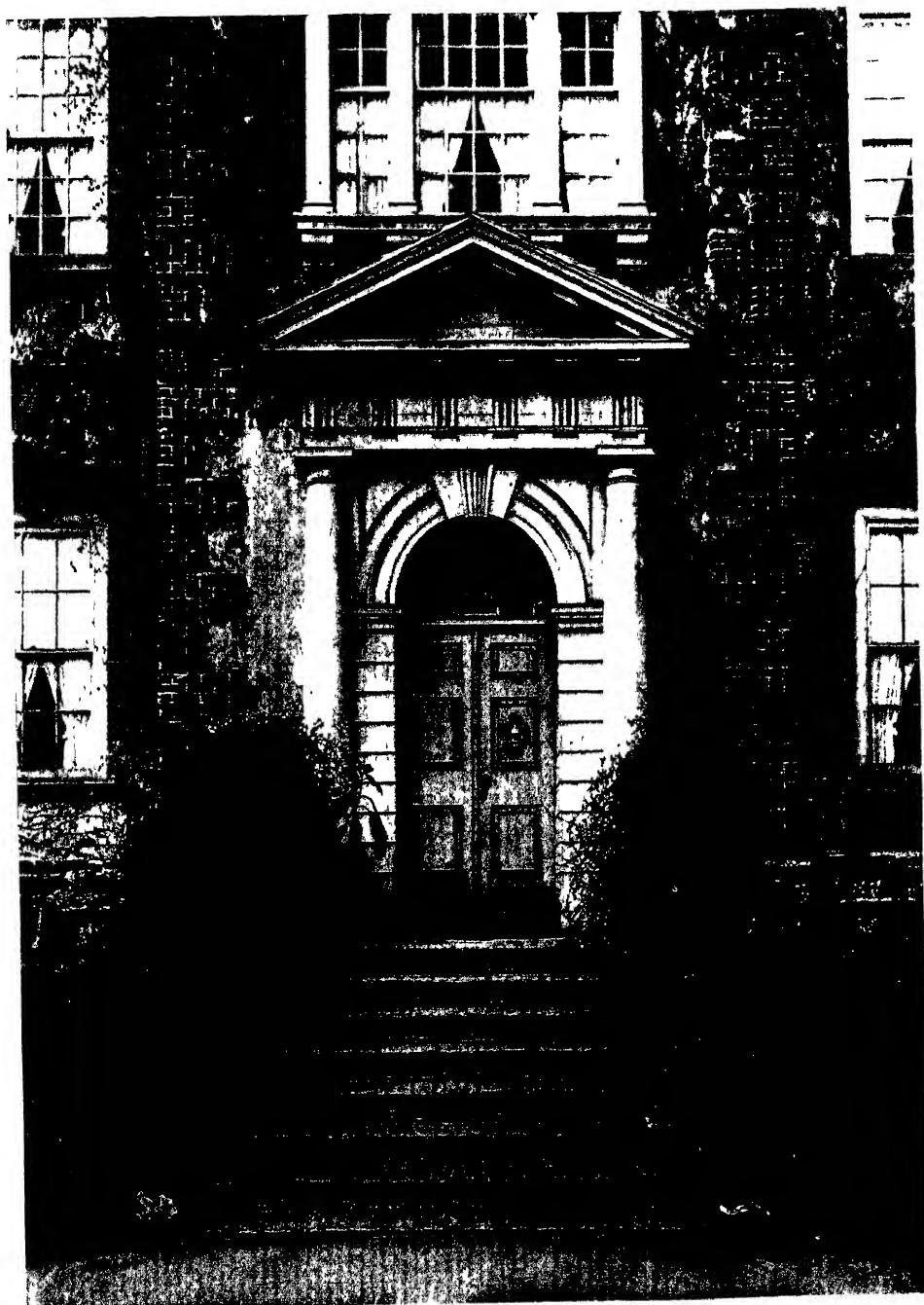
The dining-room has the same treatment as the parlour, except that it has but a simple mantel shelf and no chimney-piece above, nor is the room wainscoted. All the windows on the first floor are recessed below the sill, but only in the dining-room at Woodford do these spaces contain seats.

The stairway balustrade has the luxurious ramps and easings with corresponding half hand-rail against the wall and wainscot below of plain wide boards set flush and close together, their joints paralleling the stair flights and landings.

On the second floor, where the plan of the first is nearly duplicated, the interior of the triple window over the main entrance is an impressive terminus of the hall. In lieu of the cove of the first storey, there is an enriched cornice where wall and ceiling meet. The second floor of the wing and the attics are reached by a small winding stair leading from the kitchen.

The first floor stands about  $3\frac{1}{3}$  feet above the ground. Nearly 12 feet above this a cornice, protected by a pent roof, runs around the main building; and  $10\frac{1}{3}$  feet above this the main cornice begins. The clear height of the first storey is 12 feet, of the second  $11\frac{2}{3}$  feet. The roof rises at an angle of 34 degrees from the horizontal to a tin-covered deck, through which the two chimneys protrude their bulk of 22 by 58 inches.

The walls are one brick and a half in thickness and are faced with Flemish bond work in which the sharp contrast of nearly black headers makes a very decorative wall. Much of a buff lime wash or paint, once applied to the walls, still remains and gives a delightful colour effect. A reminiscence of Stenton is found in the pilasters a brick and a half wide that occur on the front near the corners of the house, and cause the main cornice to return around them.

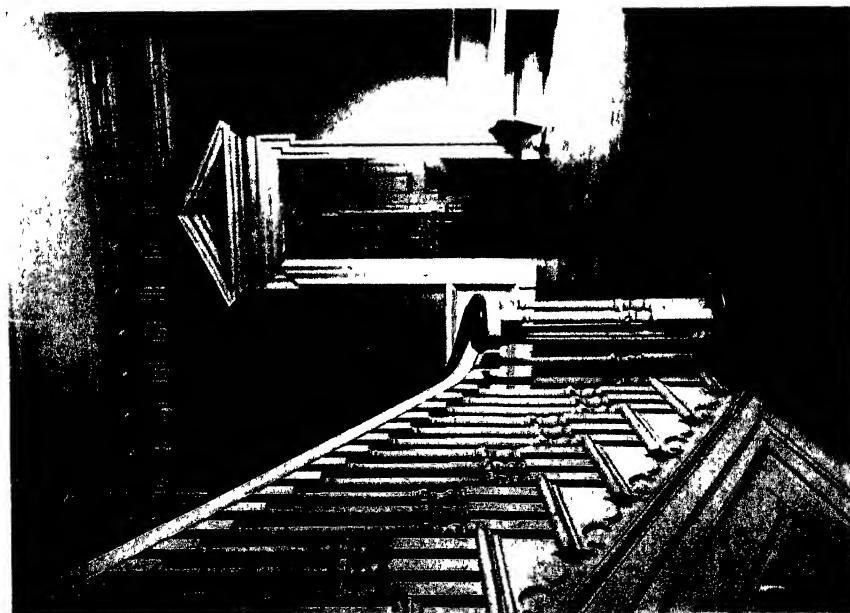


THE MAIN (EAST) ENTRANCE OF MOUNT PLEASANT



The Stair Hall from Without

MOUNT PLEASANT



The Stair Hall from Within

## PRE-REVOLUTIONARY MANSIONS

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Although "Woodford" is now subjected to the hard usage of a police headquarters, requiring it to be never closed to those coming and going day and night, the old fabric is bearing its age splendidly, and gives no visible signs of decay.

### MOUNT PLEASANT—1761

The finest example of domestic Colonial architecture existing in the region to which this volume is devoted is unquestionably "Mount Pleasant," otherwise known as the MacPherson Mansion or the Arnold House. It stands on the east bank of the Schuylkill high above the stream, in what is now Fairmount Park, and half a mile from the Columbia Avenue entrance to that pleasure ground. The eminence of the situation, the grandeur of the grouping, and the degree of elaboration to which the architectural scheme has been carried leave little to be desired by the admirer of skilful design or the lover of Colonial tradition.

The mansion was built in the year 1761 for John MacPherson, a merchant and mariner of Philadelphia. About sixteen years afterward he leased it to the Spanish Minister, Don Juan Mirailles. In 1779 MacPherson conveyed the whole estate, subject to this lease, to Benedict Arnold for £16,240, subject also to a mortgage of £1760. Under the Act for the Attainder of Traitors of March 6, 1776, Benedict Arnold's life-estate in the property, subject to the Mirailles lease, was forfeited and the house passed from his hands in 1781. It was the property in 1783 of Blair McClenahan, and was purchased in 1784 by the Hon. Edward Shippen, Chief Justice of Pennsylvania, and sold by him in 1792 to General Jonathan Williams, who resided in it until his death in 1815. Major-General Baron de Stueben, Inspector-General of the Army under Washington, also resided at Mount Pleasant for a number of years. It became the property of the city in 1868.

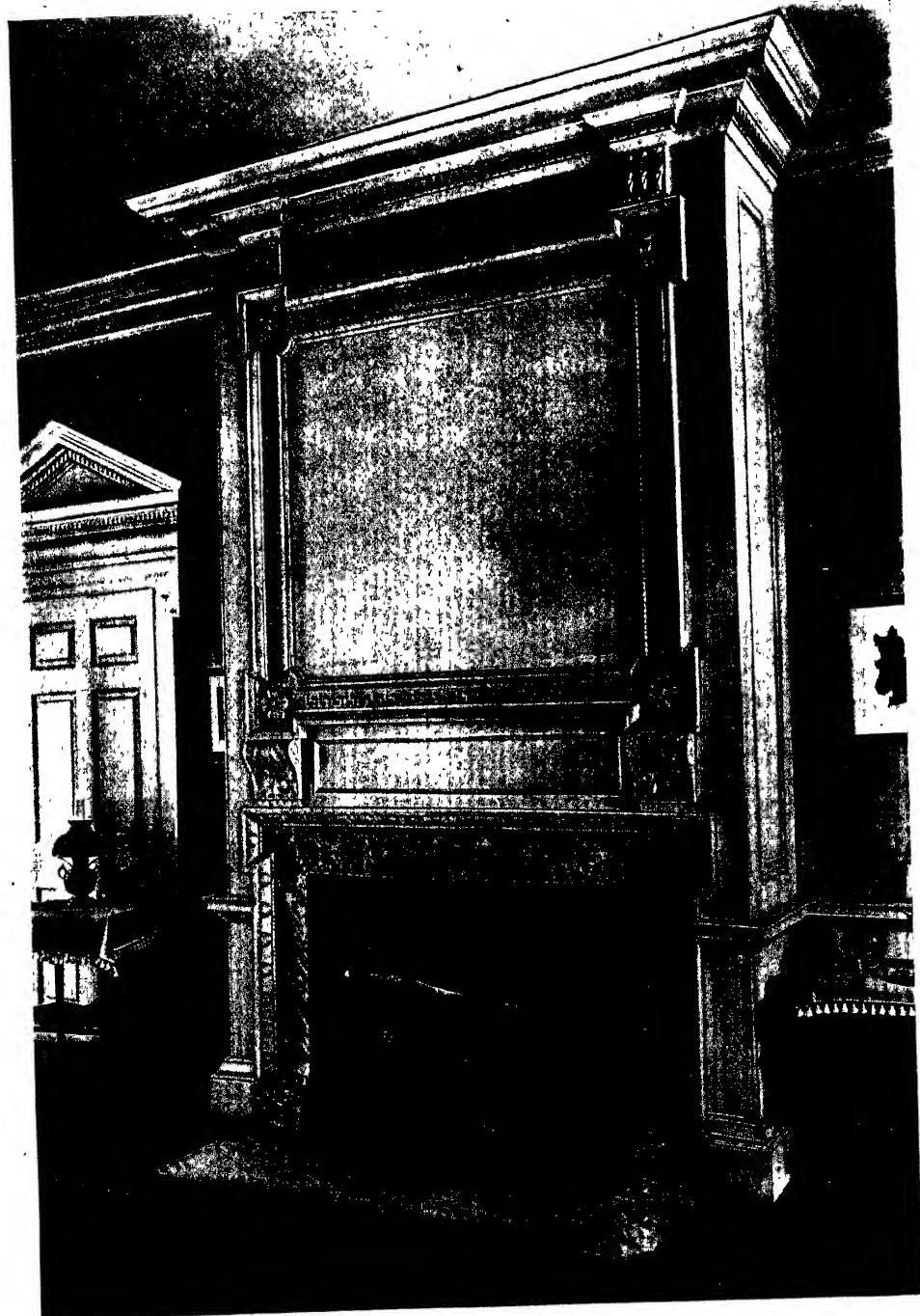
Upon a grey ashlar base 6 feet high, the 18-inch walls of the house are reared, two courses of moulded brick appearing at the level of the first floor. The outside of the wall is plastered a reddish-buff color, and a light scoring of the surface by a plasterer's tool echoes

## COLONIAL ARCHITECTURE

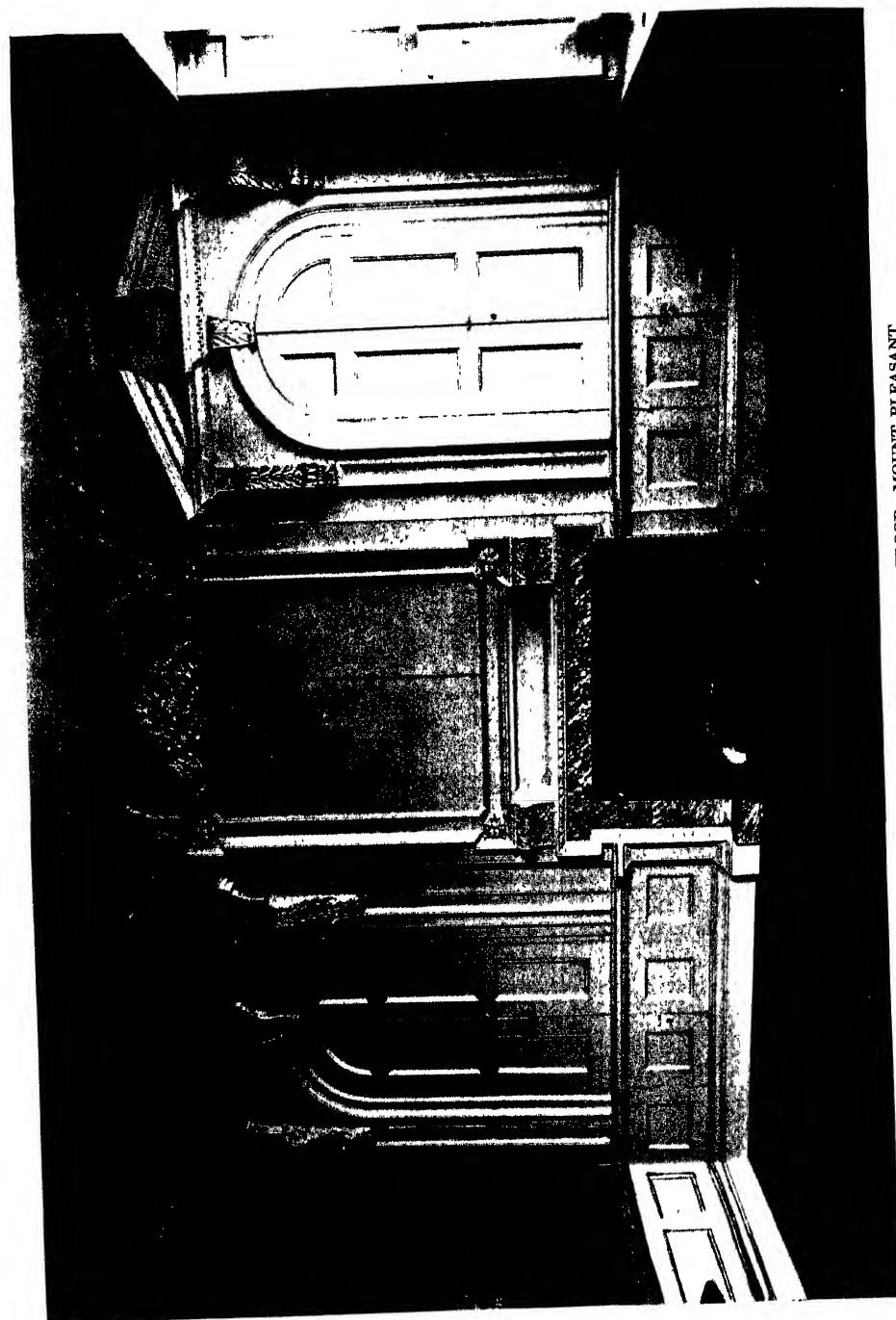
above the rectangular pattern of the masonry below. Quoins, five bricks high, carry the brickwork decoration past a band-course at the second floor level and upward to the main cornice, from which a hip roof springs, surmounted by a deck. Lintels of brownish stone incised in imitation of flat arches span the window openings, whose broad frames are uniformly white. Here we have five different materials, and as many colours, used upon an elevation 53 feet broad. Each of these time and weather have diversified, while nature has added masses of green foliage to complete a façade of uncommon richness. The effect is increased by the bareness of the north and south ends of the house, where, in 30 feet of length, nothing but the brick band-course relieves the plastered surface. Even the chimneys are obscured within the wall until they emerge, of enormous size, above the roof.

The Roman portal, and, in fact, all the other white portions appearing in the illustrations are of wood. From this entrance a hallway 11 $\frac{2}{3}$  feet wide runs through the house to another entrance on the western side, like the first, save for the omission of some of the ornamental detail. Immediately within the first named entrance and to the left, the stairway ascends in a hall of its own 8 feet wide, making the short leg of an ell with the main hall through the house. This feature distinguishes the plan of Mount Pleasant from that of any of its contemporaries.

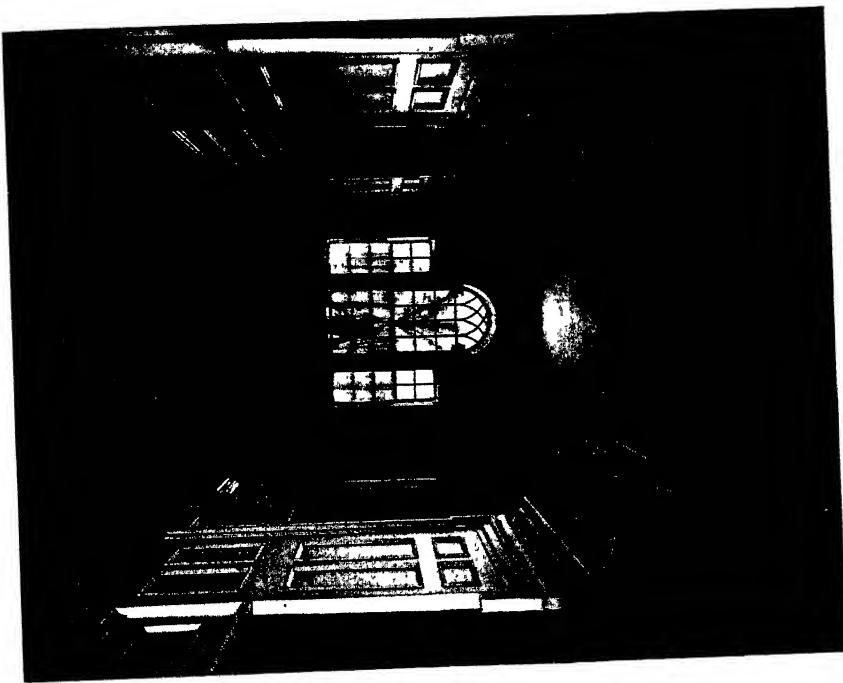
To the fine proportions of the hall much beauty is added by the deep Roman doric cornice. In the wall below are doorways full 3 by 7 feet, the architrave of which is surrounded by pulvinate frieze and pediment. It is to be observed that this hallway is the only part of the first floor without panelled wainscot, but instead the wainscot is of broad boards, set flush together, the junction with the plaster wall above being obscured by the application of a heavy moulded chair-rail 30 inches above the floor. Where the stair hall joins the main hall are fluted pilasters, which may have been considered a sufficient demarcation to permit the use of panelled wainscot around the stairway, for such is the case. The stair is 3 feet 9 $\frac{1}{2}$  inches wide and has



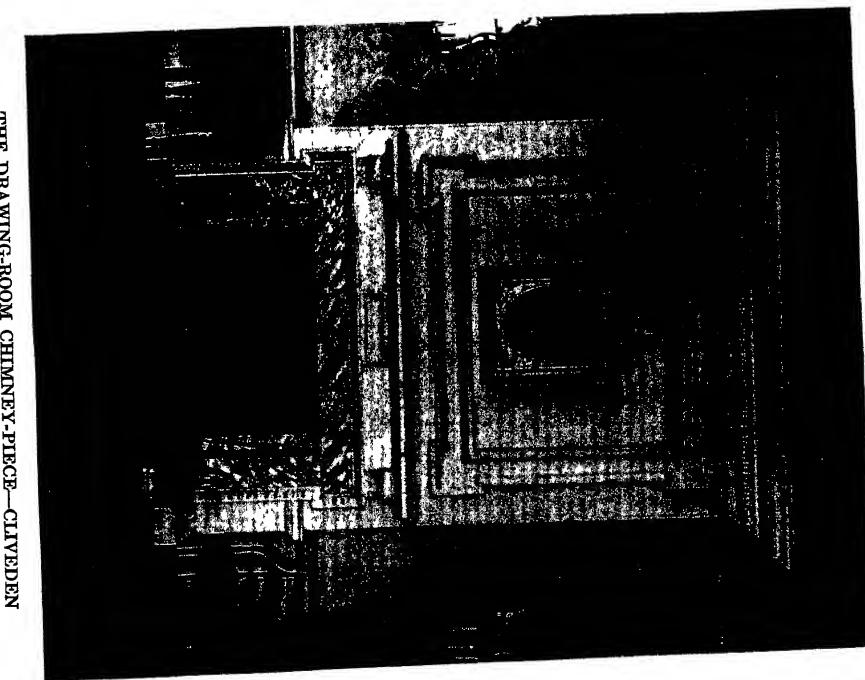
THE DRAWING-ROOM CHIMNEY-PIECE—MOUNT PLEASANT



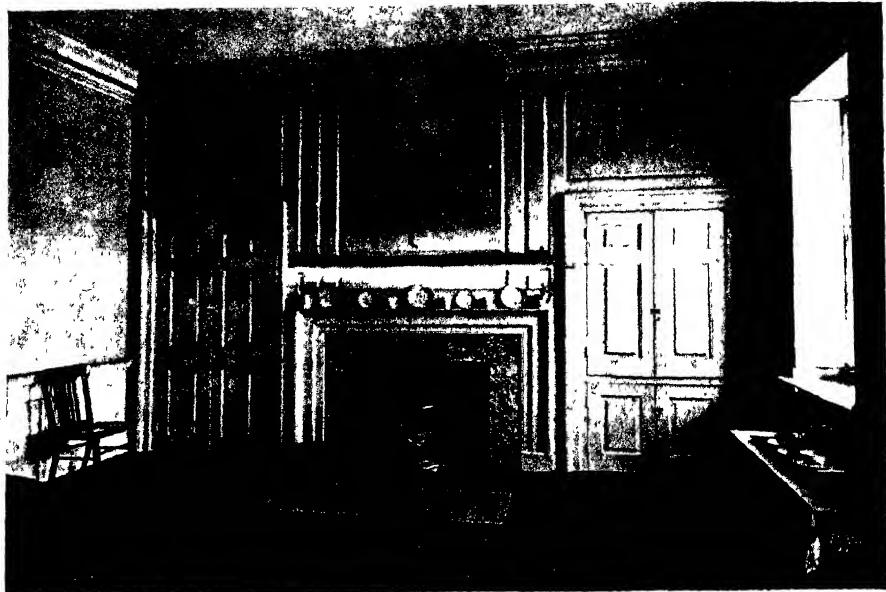
THE STATE BED-CHAMBER ON THE SECOND FLOOR—MOUNT PLEASANT



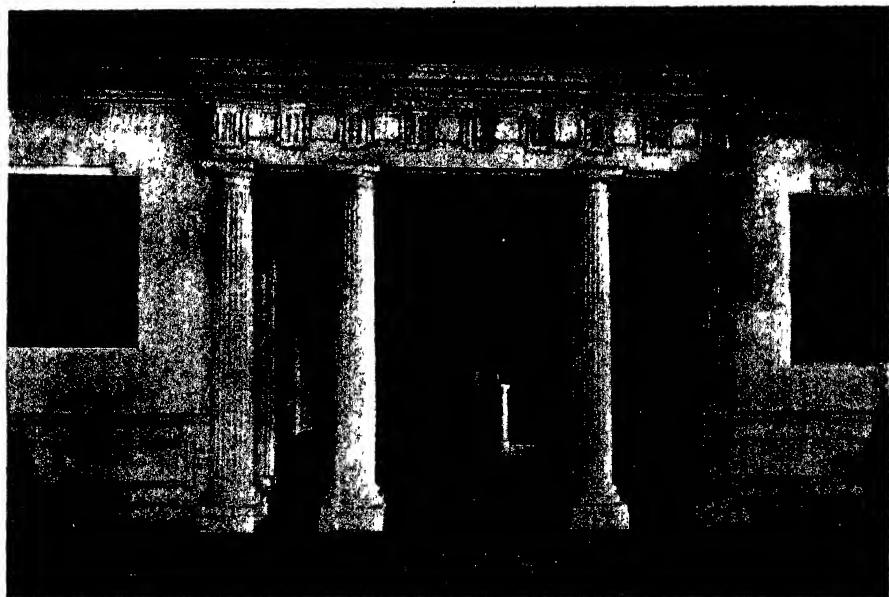
THE SECOND-STORY HALL—MOUNT PLEASANT



THE DRAWING-ROOM CHIMNEY-PIECE—CLIVEDEN



THE DINING-ROOM OF MOUNT PLEASANT



THE STAIRWAY HALL—CLIVEDEN

## PRE-REVOLUTIONARY MANSIONS

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a spiral newel that is restricted in its curve, probably to avoid encroaching upon the passage-way beside it.

The arrangement of halls is repeated upon the second floor. There the treatment is Italian. The order is more delicate than below, and beautiful Palladian windows light the hall at each end. That there has been no attempt at Mount Pleasant to elaborate the first floor at the expense of the second is shown by the fine detail to be found in one of the upper chambers where there is the same trim as on the first floor, but the panelling of the doors and wainscot exhibit a later form of moulding.

The end of the house north of the hall is occupied by the drawing-room, measuring 26 feet 10 inches by 17 feet 10 inches, and with a superb chimney-piece  $7\frac{1}{2}$  feet wide. On each side of this are "blind" doors, while opposite, a shallow niche with semicircular head is formed in the otherwise blank wall.

Upon the left or south of the hallway in the space beside the stairway is the dining-room. An inconspicuous service door in the south end of the house gives access by passing under the stair landing, and by this devious course making the serving of food possible, or in the eyes of the modern housekeeper "impossible." But it is to be remembered that the Colonial folk lived in the manner of their ancestors in England; and in that country then and now houses are not planned to permit the quick passage of food from where it is cooked to where it is eaten. It may be doubted if the sensation of burning one's tongue with hot food or drink ever came to an Englishman or to an occupant of Mount Pleasant, where the kitchens were in the basement or in separate buildings some hundred feet distant.

These dependent buildings are another distinction of Mount Pleasant. They are located equidistant from the mansion, and also from an axial line leading from the main entrance we have described toward the east, or the direction by which the city could be most readily reached. It is safe to assume that this axial line was originally the entrance avenue to the estate; and the fine impression it gave to the visitor journeying to the house could not have been in the least abated by its taking him first past the barns,—which still exist equidis-

## COLONIAL ARCHITECTURE

tant also from the lane we now visualise,—then past the dependencies, and finally to the doorway of the master.

The stateliness of the mansion is due in large measure to its height. The ceilings are 12 feet in the clear, and even the cellar windows, which the habit of a later day would hide in areas below the ground, are made much of and given frames of well-wrought stone. The summit of the roof is heightened in effect by a high balustrade. The four dormers lighting the attic are high in view of their width, and this predominance of vertical over horizontal lines is seen in other details, notably the 24 paned windows, and the triglyphs which increase the apparent height of the entablature over the doorway.

### CLIVEDEN—1763

The reader is now asked to contemplate one of the few mansions in this country which boasts of a battle scene among the incidents of its long career. It is a fortunate circumstance that so historically important a building as "Cliveden" should happen to be one of the finest examples of domestic architecture in the local Colonial style.

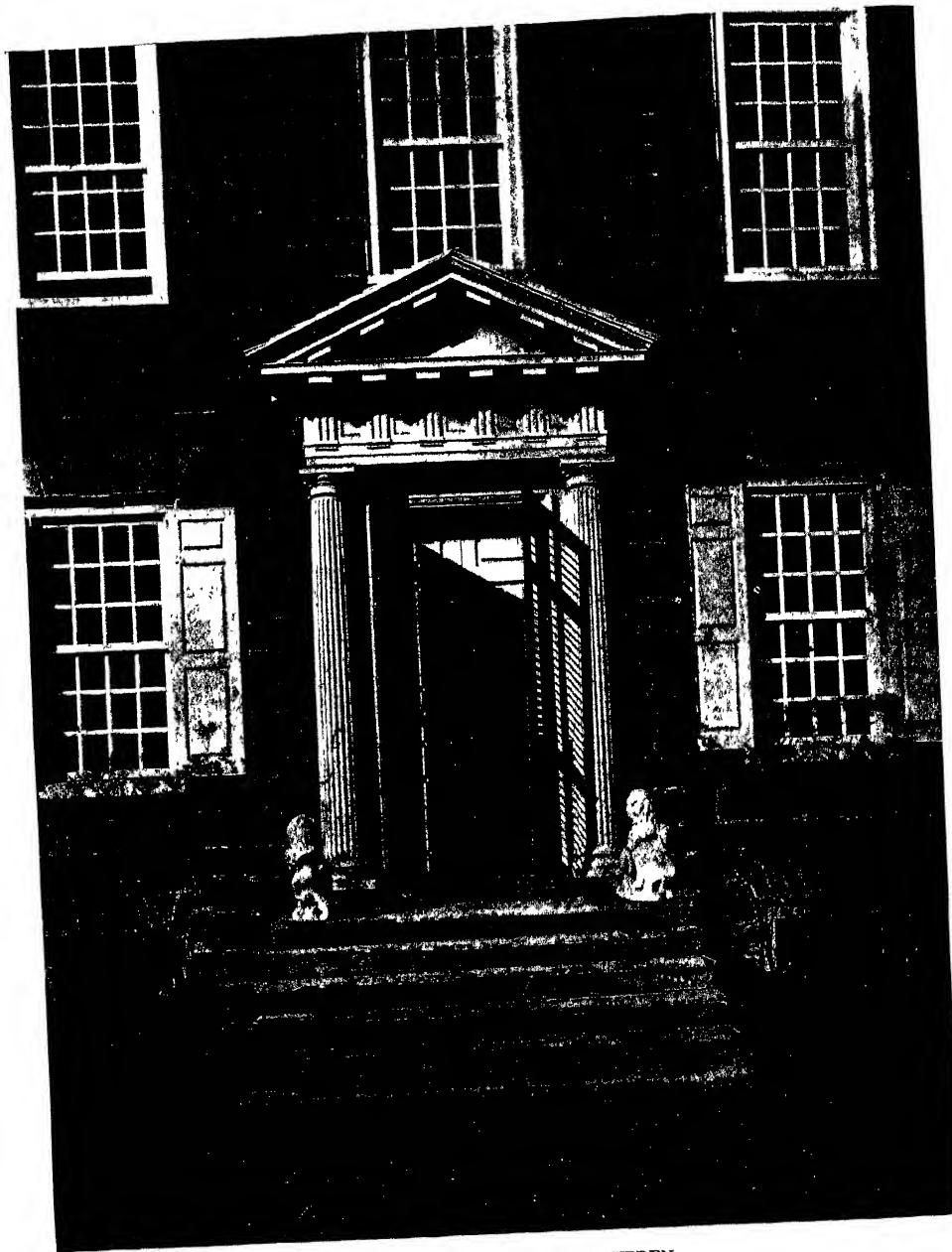
It stands about a hundred yards back from the Main Street, where visitors to Germantown view it across a level stretch of lawn between Johnson Street and Cliveden Avenue. Here on October 4, 1777, were the British temporarily repulsed before the face of fortune changed and made them the eventual victors of the Battle of Germantown. Within the stone walls of Cliveden, the redcoats took refuge and withstood for several hours an ineffectual bombardment by the Americans.

The main body of the house is 54 by 44 feet. The principal entrance, adorning a pavilion 12 feet wide in the centre of the front, opens immediately into a great hall 27 by 16 feet, whose length parallels the front façade and obtains light from the two windows next the entrance. The remaining windows on the front light two offices, one of which is at each end of the house. Beyond a screen of Tuscan columns in the far side of the great hall, the stair hall extends, with the drawing-room upon the right, and on the left the dining-room, while a door under the landing at the distant end of the stair hall

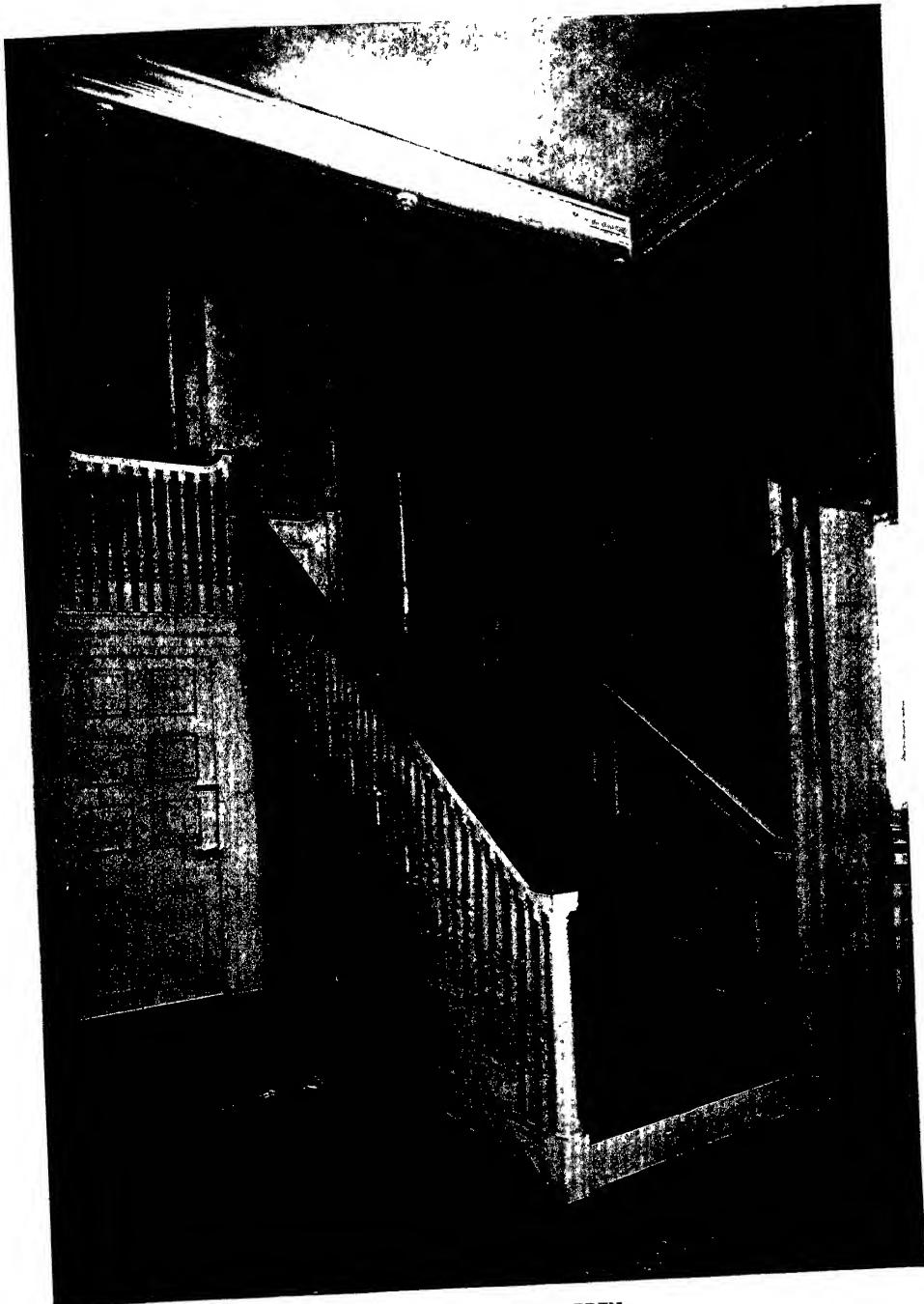


A GENERAL VIEW OF CLIVEDEN - GERMANTOWN  
Showing one of the Service Buildings

Original Owner, Judge Benjamin Chew



THE MAIN ENTRANCE OF CLIVEDEN

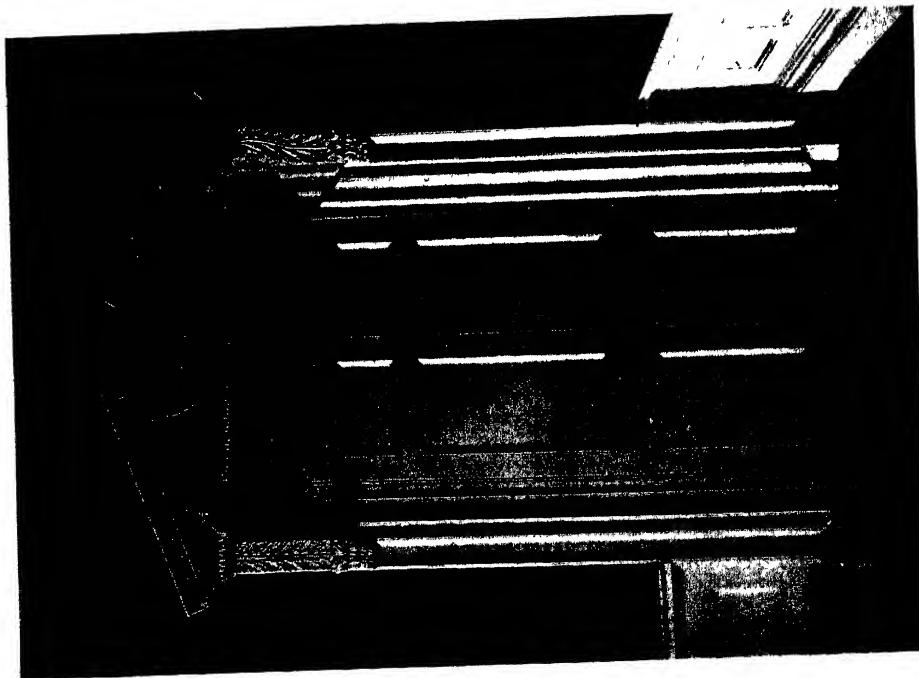


THE STAIRWAY AT CLIVEDEN  
The Doorway at the Right leads to the Drawing-Room

A DOOR IN THE GREAT HALL—CLIVEDEN



A R.F.D. CHAMBER DOOR—MOUNT PLEASANT



## PRE-REVOLUTIONARY MANSIONS

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opens upon a passage leading on one hand to the garden, and, on the other, to the service rooms of a rear wing.

The main stair, arriving at the second floor, is at one end of a hall 12 feet wide extending from front to back of the house. Upon each side of this hall are two bedrooms, and from one side may be entered a smaller hall containing a secondary stair leading from a lobby below between the great hall and the dining-room.

The height of the ceiling of the first storey is 12 feet, which dimension may be applied to the great hall, and when added to the following dimensions of adjoining rooms will denote their proportions. The drawing-room is 18 feet 6 inches by 23 feet 6 inches in plan, the dining-room 18 feet 6 inches by 17 feet.

The deep-splayed jambs of the windows are panelled, all walls of the first storey are wainscoted, and at the ceiling there is a dentilled cornice.

The stairway 4 feet wide is ascended with that degree of ease that only the subtle proportion of the steps can give. These are 6 $\frac{7}{8}$  inches rise and 10 $\frac{1}{8}$  inches tread. Up the stairway the wainscoting continues, the topmost moulding of which, as well as that of the balustrade, is of mahogany, giving an agreeable relief to the otherwise white wood trim.

The walls of the house are built of stone which was quarried about a hundred yards distant. A commendable example of ashlar work is the principal façade. The band-course at the second floor level and the lintels are of dressed sandstone, the latter having false joints cut thereon in imitation of the voussoirs of a flat arch. The window sills and the cellar window frames are also of sandstone dressed and skilfully moulded. The other window frames, the columns, entablature, and pediment about the entrance, and the main cornice are of wood. The vertical height of the cornice is 22 inches and it projects 28 inches, from which point the roof is pitched at an angle of 28 $\frac{1}{2}$  degrees from the horizontal. The 9 inch by 12 inch size of the window panes is maintained the same in all cases, whether the windows are of sixteen or of twenty-four light size, and even in the dormers this unit is preserved. Upon the two gable ends of the house the face of rubble

## COLONIAL ARCHITECTURE

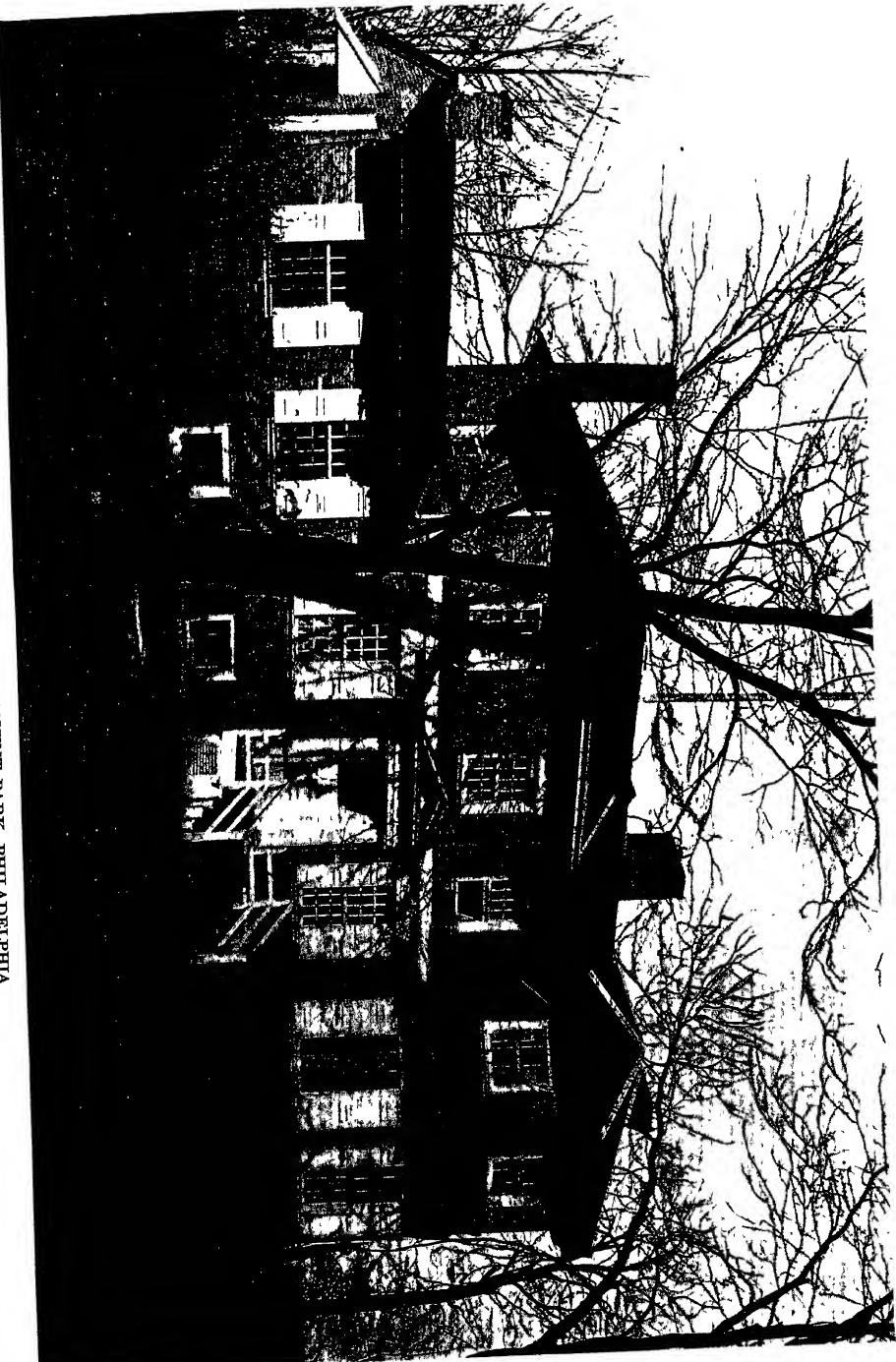
stonework has been plastered. The roof is of shingle, and the urns surmounting low brick piers are five in number and all so placed as to be seen from the front of the house.

The present owner of the property, Mr. Samuel Chew, states that the main part of Cliveden was built in 1763. The wings were added subsequently. According to the best principles of architectural design, there are two service buildings alike in size and form located a short distance from the rear of the house, and equidistant from it. One of these service buildings appears to the north in our general view. The two-storied intermediate structure is the rear wing subsequently added to the house, and the low curved wall welds the north service building to the main structure, while the south service building, obscured from view, still remains apart. To meet the demands of modern life a bathroom and a warm-air furnace have been installed.

### RANDOLPH MANSION—1762

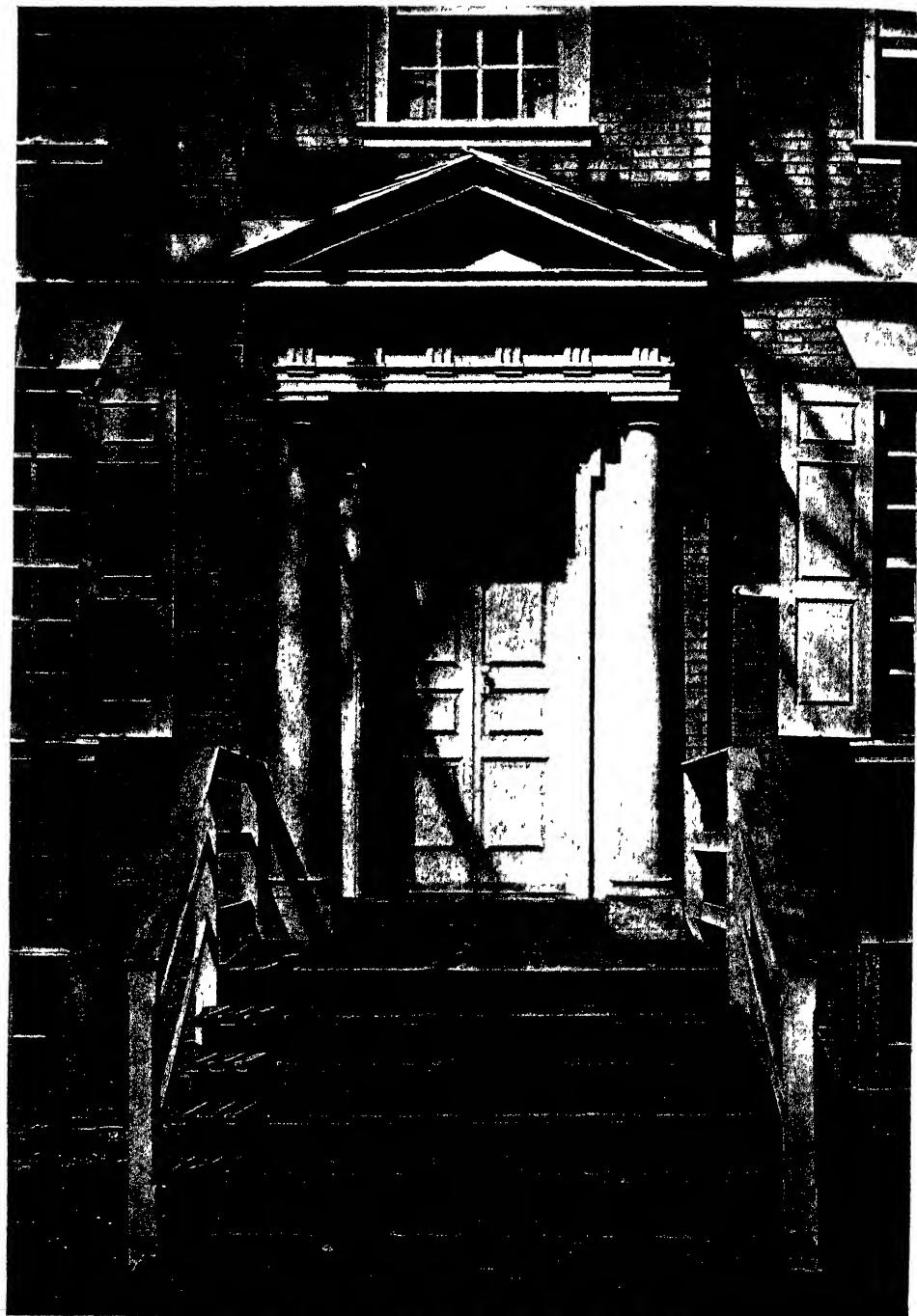
The plan of the Randolph Mansion exhibits a variation from those hitherto considered. The house as originally built, it is believed, was rectangular and  $32\frac{1}{3}$  feet broad by  $22\frac{1}{3}$  feet deep. The entrance, rendered conspicuous by engaged columns carrying entablature and pediment, is in a pavilion  $8\frac{2}{3}$  feet wide, located, of course, in the centre of the original façade. The hall, however, instead of running through the house from this doorway to a similar door opposite on the rear, extends across a portion of the front. It is but 5 feet wide and reaches at the south end a square space containing the stairway. Behind the stair is an 8 by  $8\frac{1}{2}$  foot office, and still farther southward, beyond the stairway, and reached after mounting a few steps to a landing and again descending, is the low-roofed kitchen. A similar division of space obtains on the second floor.

The exterior of the house is of brick, painted buff; and it may interest those amateurs who credit all Colonial buildings with heavy and massive walls to know that in this case they are but  $8\frac{1}{2}$  inches thick. The lintels, instead of being scored to represent arches, bear false key-blocks only. The wood cornice, with its modillions, is simple



THE RANDOLPH HOUSE—FAIRMOUNT PARK, PHILADELPHIA

Original Owner, Joseph Shute



THE MAIN (EAST) ENTRANCE OF THE RANDOLPH HOUSE

## PRE-REVOLUTIONARY MANSIONS

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and vigorous; and a greater height of the first storey compared with the second must have given a very agreeable proportion to the original exterior.

It is probable that the 5-foot hall and the present dining-room did not exist when the house was first built, and that the former was created subsequently to give access to a 20 by 30½ foot drawing-room now found across the north end of the house, and with ends nearly octagonal. The ceiling of this room is 12 feet 4 inches high, considerably exceeding that of the adjoining part of the house, and resulting in the necessity of climbing several steps in the second floor to reach the two chambers over the drawing-room. In order to obtain a 9-foot ceiling for these upper rooms, the roof and exterior cornice had to be placed higher than the old adjoining. The cornice itself is not of the same form as the old, nor does the mould at the top of the basement storey match the old. The band-course at the second floor is of brick, and, therefore, unlike its stone neighbour. The sash of modern design may have been substituted in recent years for old which had failed.

The limited amount of interior wood finish is simple and well proportioned. Perhaps the chief interest is awakened by the stair and the chimney-piece in the dining-room. The latter, if our theory upon the subsequent building of the hall across the front be correct, must have marked the centre of a room occupying the entire north end of the original house. Its generous width and panelled overmantel were quite worthy of so important a place. The house was built about 1762.

### WOODLANDS—1770

Overlooking a bend of the Schuylkill River below Philadelphia is a white columned portico distinguishing a mansion built about 1770 and long a homestead of the Hamilton family. The background of the portico is the southern façade of a house 84 feet in breadth. The opposite side of the mansion, approached by the high road from the city, has also much architectural character. There, between two projecting pavilions 17 feet wide, is an order of six lofty pilasters, with

## COLONIAL ARCHITECTURE

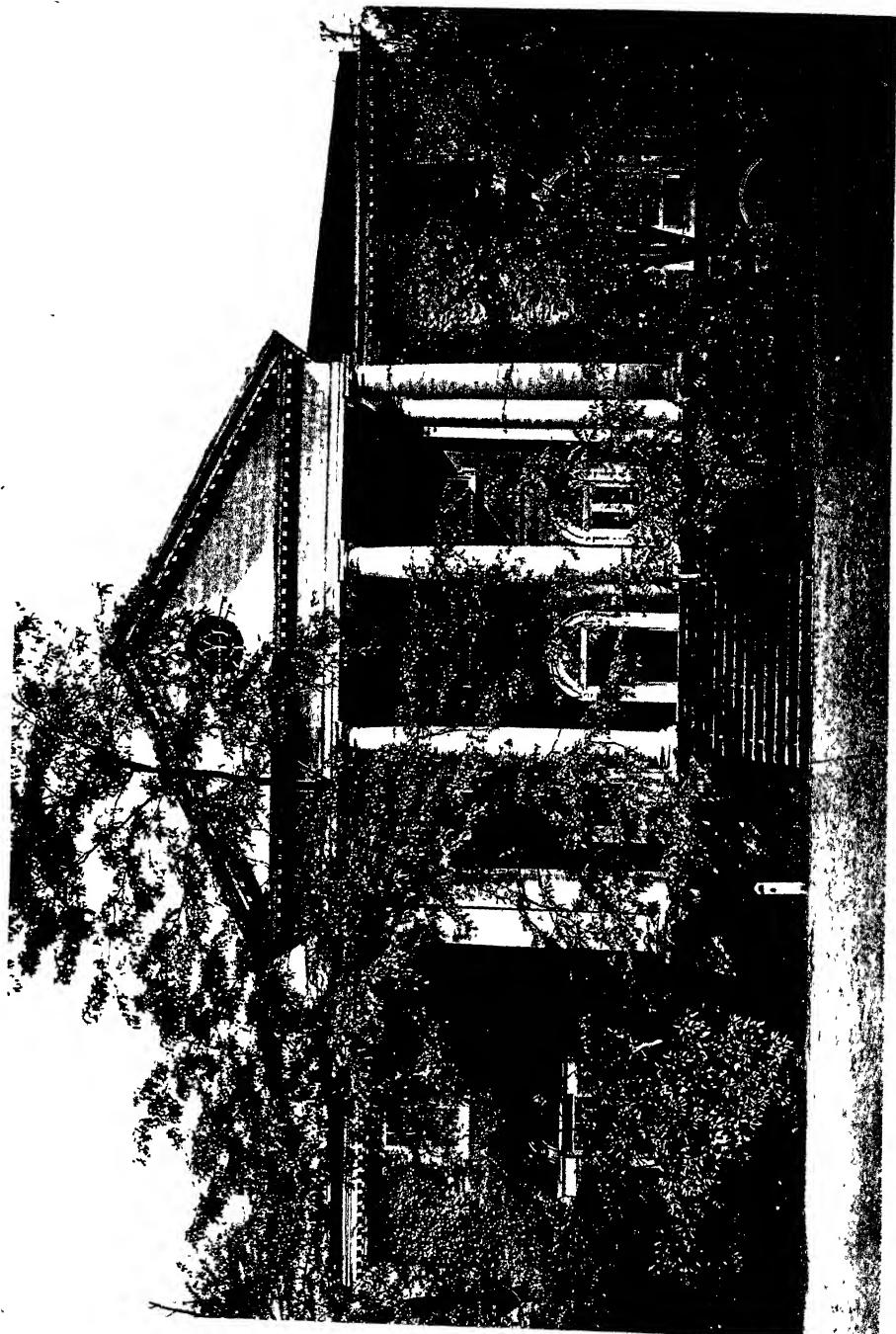
capitals of Ionic variation, supporting an entablature and pediment. The breadth of this order is 34 feet. The pilasters are of wood,  $22\frac{1}{2}$  inches wide, anchored with iron to the wall. In the centre is the north entrance leading into a hall with rooms on each side.

Across this front a wide paved terrace extends, supported underneath by half arches resting against the wall of the house, the space below being open and increasing the accommodation of the basement.

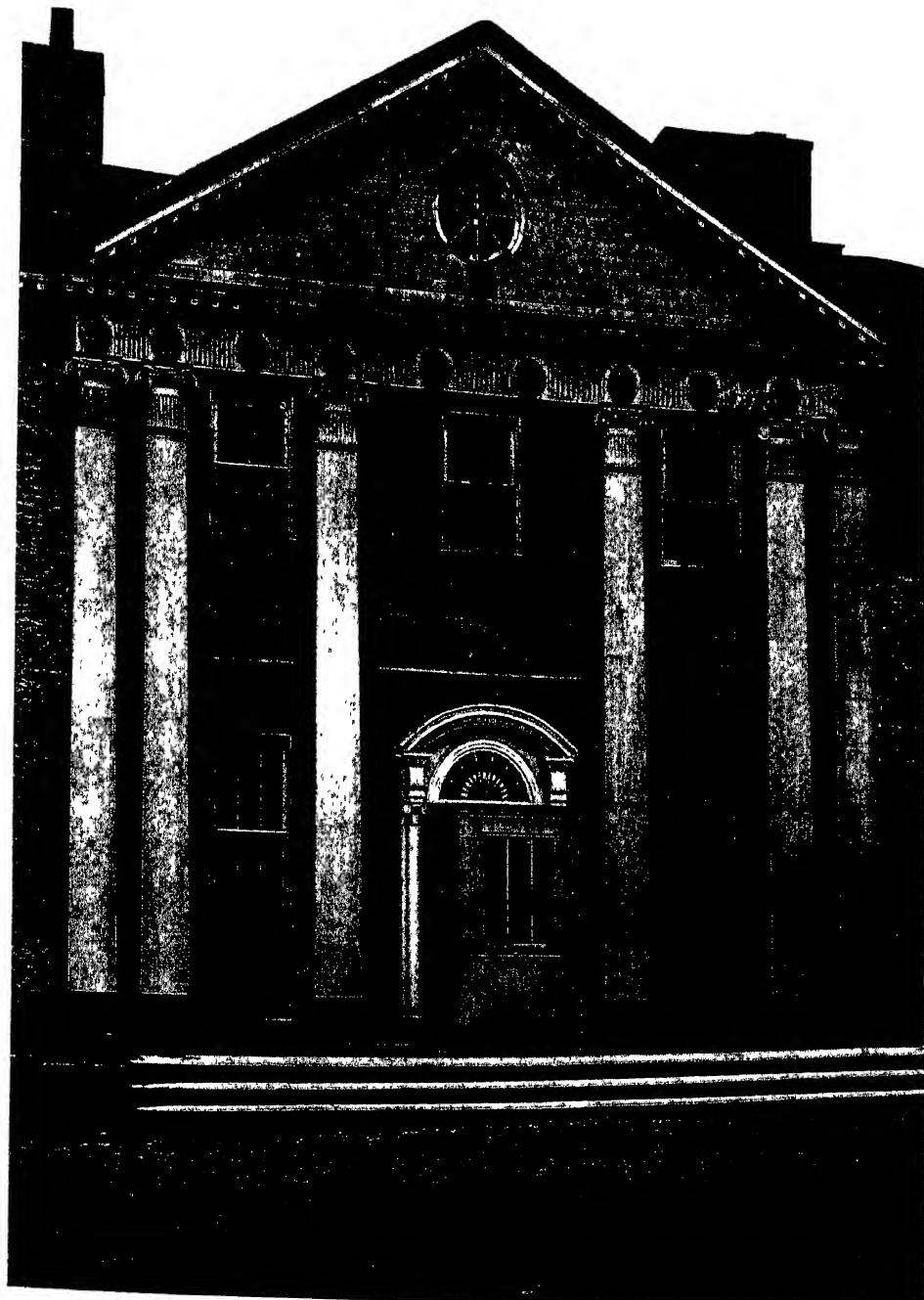
Under the portico upon the southern side of the house is a long room with curved ends, once used, it is said, as a ball room. At each end of the ball room are smaller apartments containing the beautiful Palladian windows with which Woodlands supplies to lovers of the style an admirable exemplar. In a circular arch 10 feet wide, formed in the 18-inch stone wall of the house, is set the triple window frame. The distance from centre to centre of slender wood columns supporting an interrupted entablature is 5 feet. The gable of the portico roof is treated as a pediment, and the whole is upheld by six wood columns of 25 inches diameter.

The wall under the portico and that of the basement are plastered and scored to represent ashlar work. The windows are surrounded by a trim of wood in some cases, of brick in others. Elsewhere the rubble wall is exposed and has been given a buff lime wash, which has not only changed for the better the colour of the grey stone, but has so filled out the hollows and smoothed the rough places as to make the wall of Woodlands so admirable in appearance that it may well be imitated for new homes to-day.

For grace of outline and the subtle proportion of parts the barn of Woodlands is not to be excelled by many buildings that arrest the eye by virtue of their ornamental detail. Without any adornment save the simple recessing of the wall, this modest building proves the influence of Roman prototypes upon at least one of that unknown fraternity who made the "draughts" of the old Colonial buildings. The barn is  $43\frac{1}{3}$  feet broad and  $33\frac{1}{3}$  feet deep. The central archway in the southern side served as a gangway, with the hay mows on either side, while the wings at each end, their eaves but 11 feet above

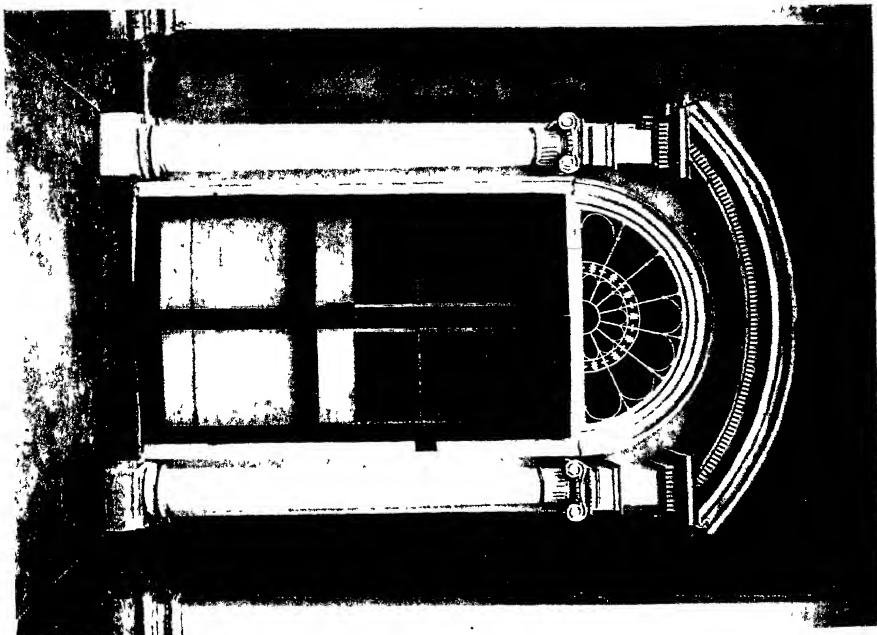


THE SOUTHEASTERN FAÇADE OF WOODLANDS  
*Overlooking the Schuylkill River*

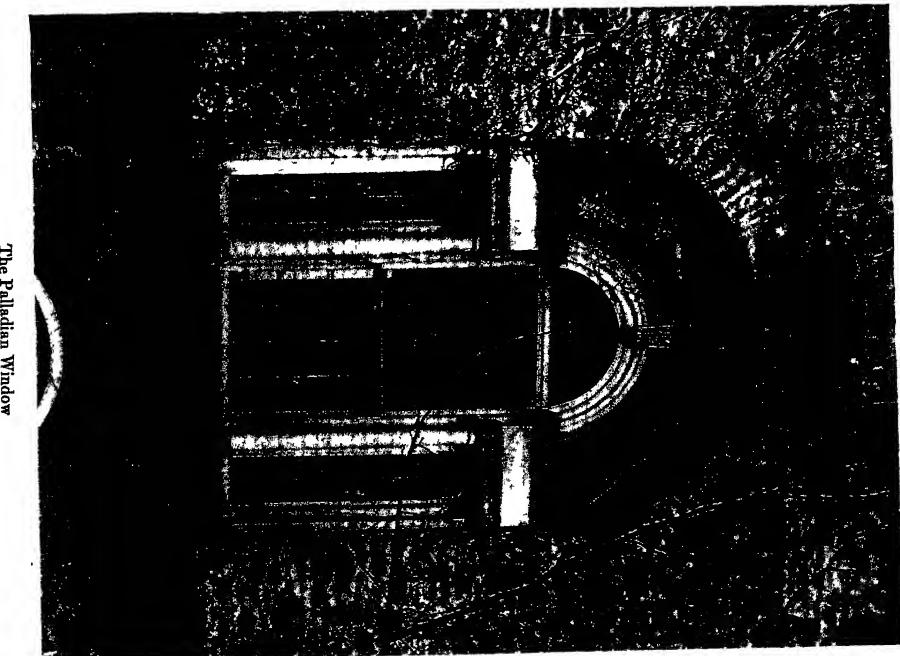


CENTRAL PORTION OF THE NORTHWESTERN FAÇADE—WOODLANDS

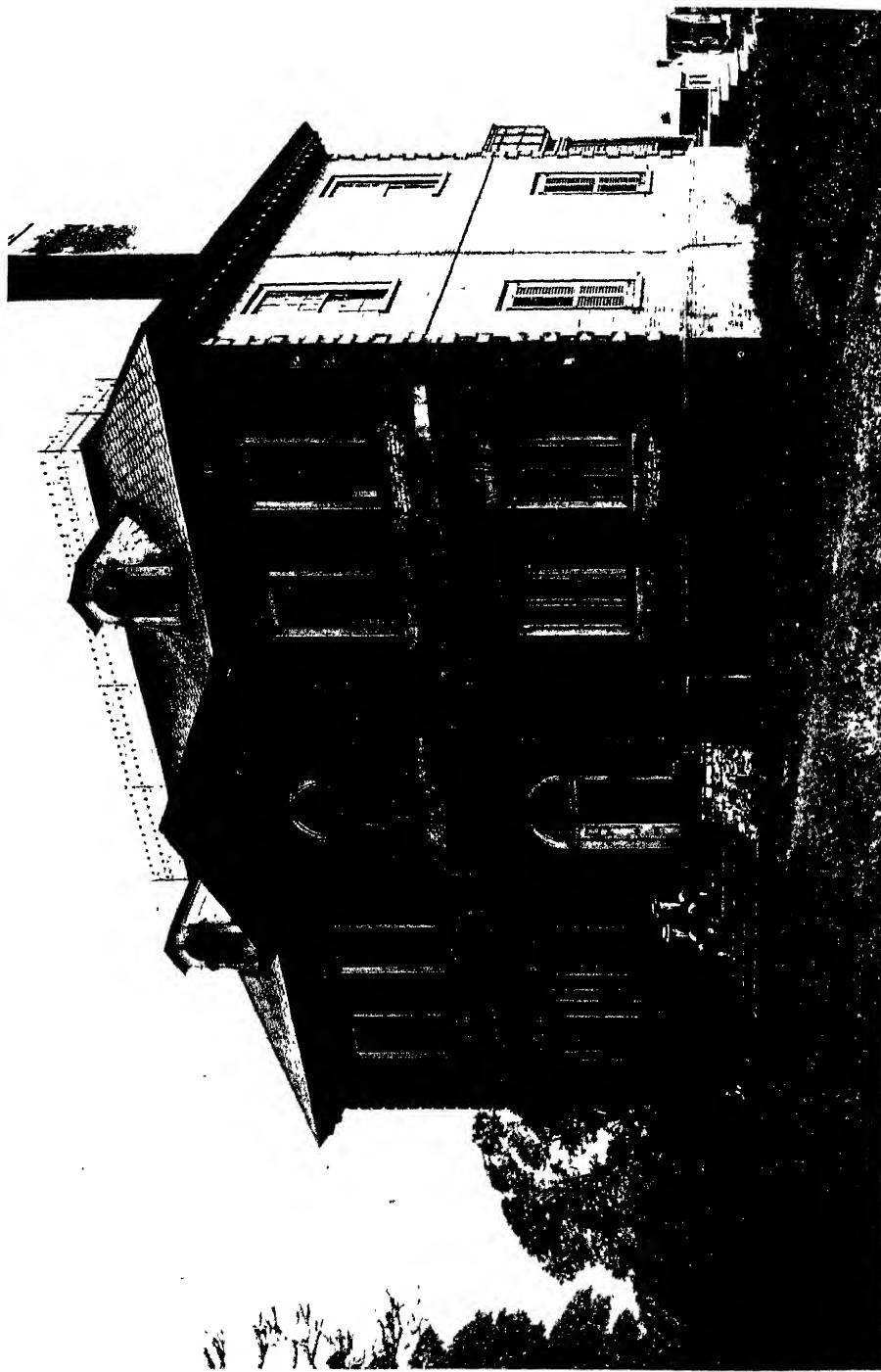
The Western Doorway



DETAILS OF WOODLANDS



The Palladian Window

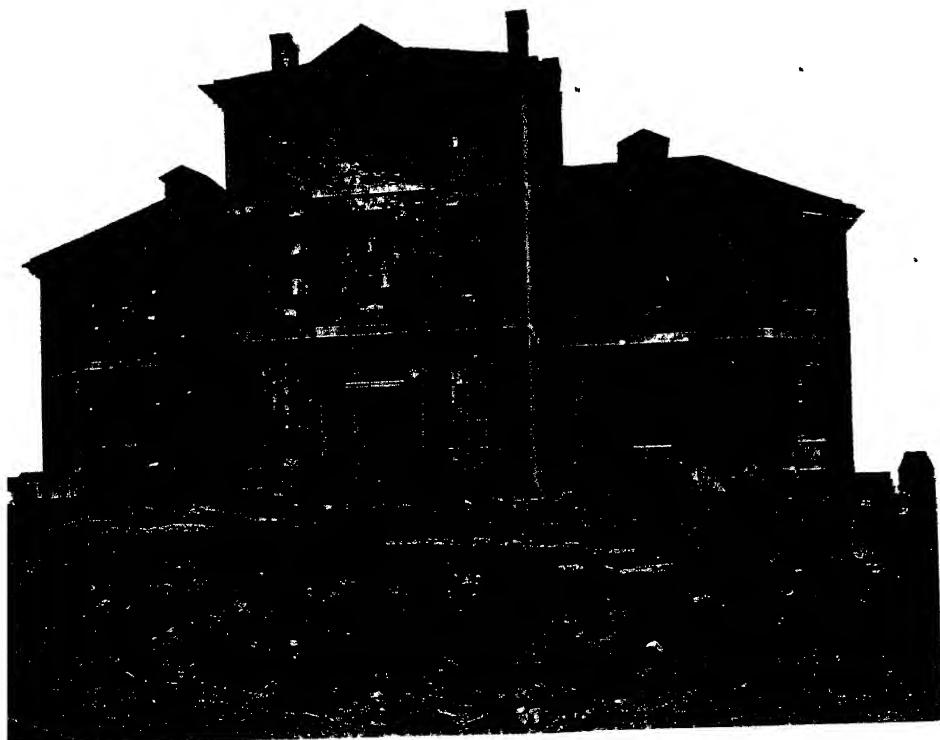


PORT ROYAL—FRANKFORD, PHILADELPHIA

Original Owner, Edward Stiles



THE BARN OF WOODLANDS



WALN GROVE FROM THE WEST

Original Owner, Robert Waln



## PRE-REVOLUTIONARY MANSIONS

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the ground, housed the horses and the tools and materials used in tilling the land. The barn has not escaped injury from fire, but its venerable old walls, buff coloured like the house, still appear almost intact.

### PORT ROYAL-1762—WALN GROVE-1764

Port Royal and Waln Grove stand a few hundred yards apart to the east of Frankford Station and visible from the Pennsylvania Railroad. The neighbourhood has deteriorated greatly as one of residence in recent years, and these celebrated homes of an earlier day have been victims of neglect and injury. In Port Royal, however, may still be seen the embodiment of the representative Colonial mansion, with brick wall relieved by stone trimmings and a central feature crowned by a pediment. The entrance with Doric entablature and no pediment is closely associated with the triple window above by means of a slight projection of the brick wall. Fortunately decay has not been able to destroy the fine proportions. At Waln Grove, built about two years later, the proportions are virtually all that is left to attest the former grandeur of the house. The central portion with three stories and lateral wings with octagonal ends upon each side is a truly monumental scheme. The narrow windows are unusual in view of the late date of the house, but the lack of width in the central corps-de-logis probably necessitated such a proportion there, and this shape of window was apparently adopted for the remainder of the house.

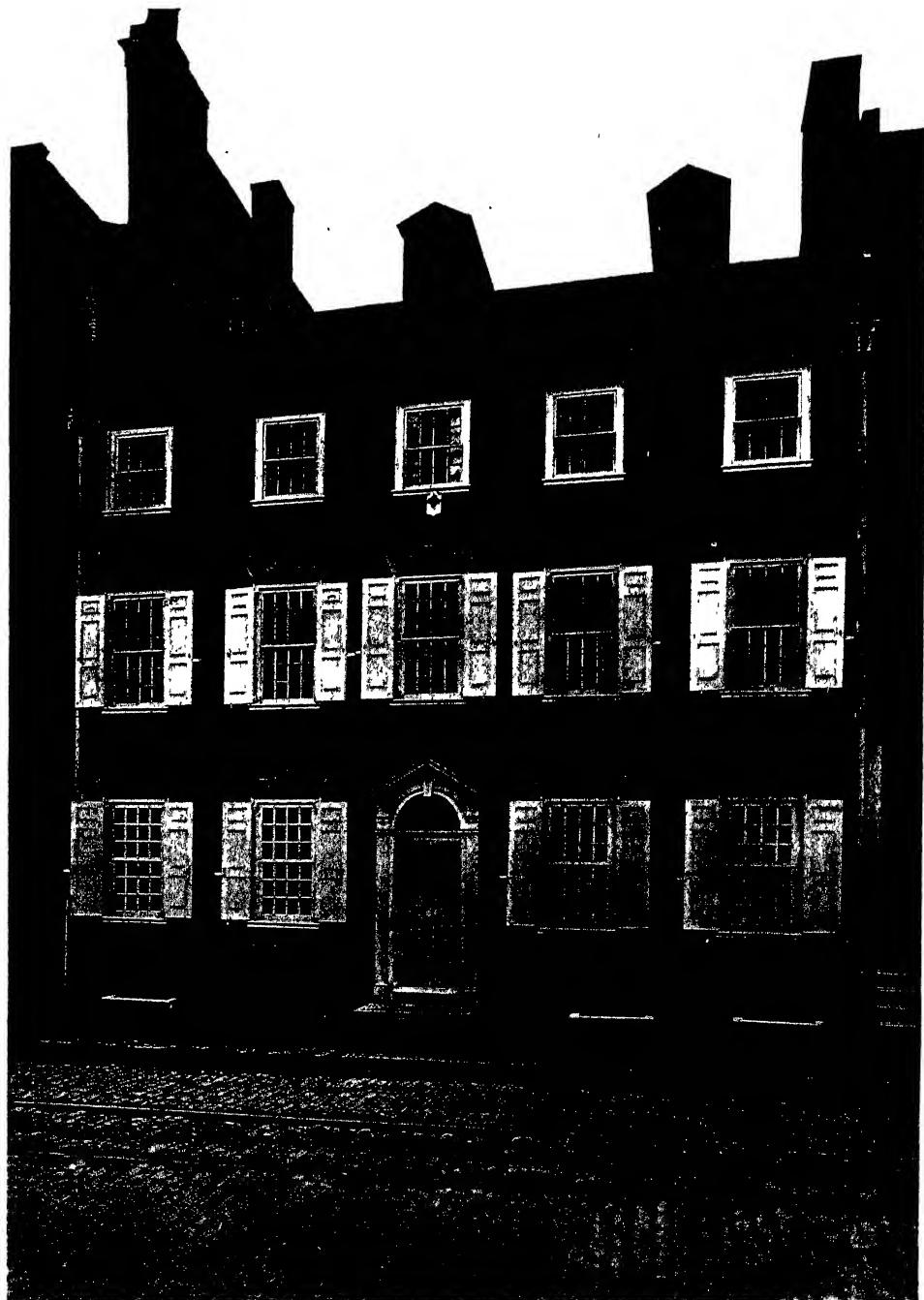
*OLD HOUSES OF THE QUAKER CITY*

**I**N studying the country mansions of Colonial times, it is to be realised that the designers paid comparatively little heed to the three remaining sides of the house, with great advantage to the front. Sometimes the rear was elaborated, as at Mount Pleasant and Woodlands, but seldom the sides. This may be attributed to the fact that the prototypes freshest in the minds of the Colonial designers were the Georgian houses of the English towns. There, under the conditions obtaining wherever dense building is practised, there was no opportunity for the display of any elevation of a building but the one which faced the street. Exceptions to this are found in favourable situations where a house possesses a garden at the rear of the property. Then, if the owner has as much regard for himself as for strangers using the highway, he will reserve some of his resources to embellish the garden front. But the lateral sides or ends may still require no special treatment, owing to the close proximity of neighbouring houses. Ultimately, the situation resolves itself into that of all the houses being joined in a row. The task of designing is not, however, simplified by the omission of two elevations. On the contrary, it is greatly complicated by the difficulty of obtaining light and air for all the rooms and passages within.

We shall now consider such a type of Colonial house as far as the few examples remaining permit. If changes of ownership and surroundings have caused the disappearance of old buildings in the country, these factors have been even more potent in the destruction of landmarks in the city. We have, therefore, but one example of a large and typical city house remaining in Philadelphia. This is the Morris Mansion, numbered 225 South Eighth Street. It has a frontage of 40 feet 2 inches. The clear height of the first storey is 9 feet 10 inches, of the second storey 9 feet 3 inches. From the sidewalk to the bottom of the main cornice is 30 feet, a dimension so nearly approaching the width of the house that the adoption of horizontal



CENTRAL PORTION OF THE MORRIS HOUSE FAÇADE



THE MORRIS HOUSE  
225 South Eighth Street

## OLD HOUSES OF THE QUAKER CITY

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bands at the different floor levels must have been deemed necessary to produce an agreeable proportion. The windows, of the 12-light proportion in the third storey, are nearly square and punctuate a space that has the nature of a frieze.

The hall runs through the house to an extensive garden. On the right is the drawing-room,  $15\frac{1}{2}$  feet by  $20\frac{1}{2}$  feet. On the left is a library, and from this alone the dining-room is reached. Beyond are the kitchen and offices in a wing extending far into and along one side of the garden. A similar arrangement of rooms is repeated above. The house was built in 1786.

The house that John Stamper caused to be built for himself about the year 1765 on the south side of Pine Street below Third, now bearing the number 224, was one of the handsomest architecturally in Philadelphia. Later it was owned by prominent families of the city, but the name of Dr. Robert Blackwell, son-in-law of Stamper, seems to identify it best to those who know old Philadelphia. The house has changed hands often in recent years, and at the close of each tenantry the interior seems to have parted with some portion of its grandeur, so that now there remains but an empty and forlorn shell. The exterior has fared otherwise. While the woodwork suffers from a coating of dark paint, the forms of the richly elaborated cornice and of the doorway fortunately endure. While the latter is without the delicate carving which appeals to the taste of some persons, for well-studied proportion and virile beauty it is well-nigh perfect. It has served on more than one occasion as the inspiration of architects, and has been indeed reproduced in marble upon a modern building four blocks away.

Very different are these old pedimented portals from those of a later period, such as 321 South Fourth Street, where a broader entrance and double doors must have forbade, in the view of Colonial designers, the use of pediment, hood, or other projecting shelter.

The Stocker House, numbered 402 South Front Street, is typical of the present state of many old houses in what was once the most fashionable dwelling section of Philadelphia. Where business has replaced residence, the houses have been demolished; where new-

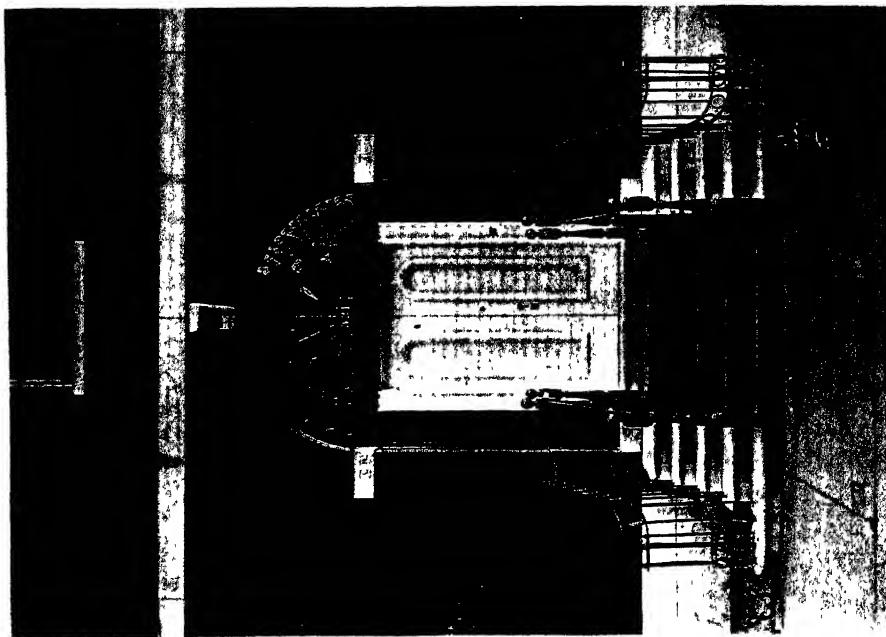
## COLONIAL ARCHITECTURE

comers have chosen to dwell above and carry on their trade below, we find store-fronts boldly inserted in the first stories of the old façades. The house once owned by John Stocker has a frontage of 27 feet. The bricks are laid in Flemish bond, the trimmings are of stone. The shop front and all the window sash, of course, are modern, but the old wood cornice still remains, thanks to the fact that it has not needed repair, and so has escaped the force of modern building laws that would otherwise obliterate it and put stamped metal in its place. A curious cornice it is, where, in the place of triglyphs, are carved blocks shaped like consoles, each joined to its neighbour by a carved garland. The doorway is unusually tall for its width of 3 feet 7 inches, an effect due to the use of short sections of entablature over the two columns (5½ feet apart) and the avoidance of any horizontal line below the pediment. This arrangement was probably dictated by the need of having a transom over the door to light the hall within.

To the right and north of the Stocker House is a smaller dwelling, 20½ feet wide, of very modest architecture, and chiefly renowned as the residence of Bishop William White. What may have been its original design it is impossible to say, for the entire first storey has been rebuilt with commonplace brickwork.

Letitia House, one of the first buildings to be erected of brick in Philadelphia, and certainly the oldest preserved to its citizens, must have been built about the year 1682 for William Penn to dwell in it, as it is declared he did, upon his first visit to his Colony. It originally fronted upon what is now Letitia Street, a narrow thoroughfare running south from Market, west of Front. In 1883 the house was removed to a point in Fairmount Park within the Lansdowne Entrance, north of the Pennsylvania Railroad bridge across the Schuylkill.

The house is 20 feet 3 inches by 30 feet. The narrower side, erstwhile a town façade, now faces the Schuylkill River. A broad doorway, protected by a beautifully wrought hood of a form not found in any other local example, leads into a room that occupies fully one-half of the ground floor, and has a fireplace diagonally across one corner. From the centre of the room a short entry leads through the house. If it be true that bricks were brought out



321 South Fourth Street, Philadelphia

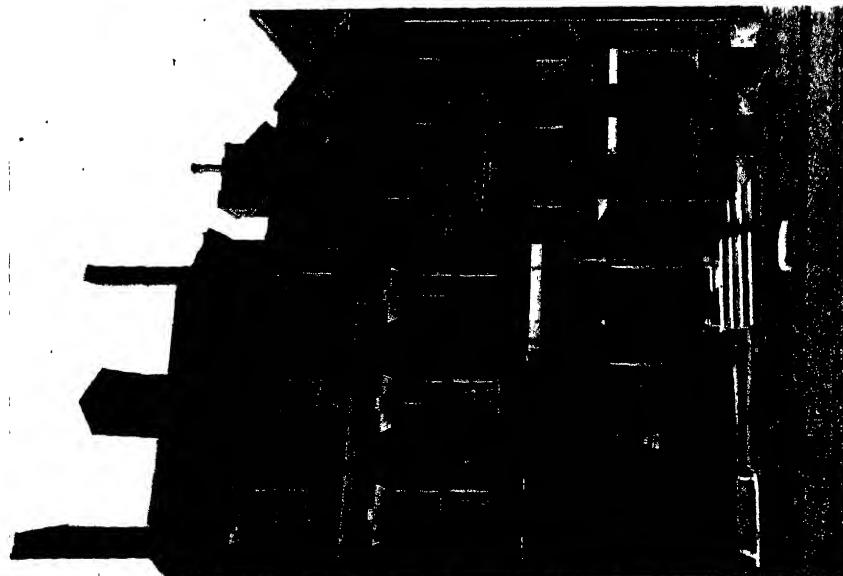


224 Pine Street, Philadelphia

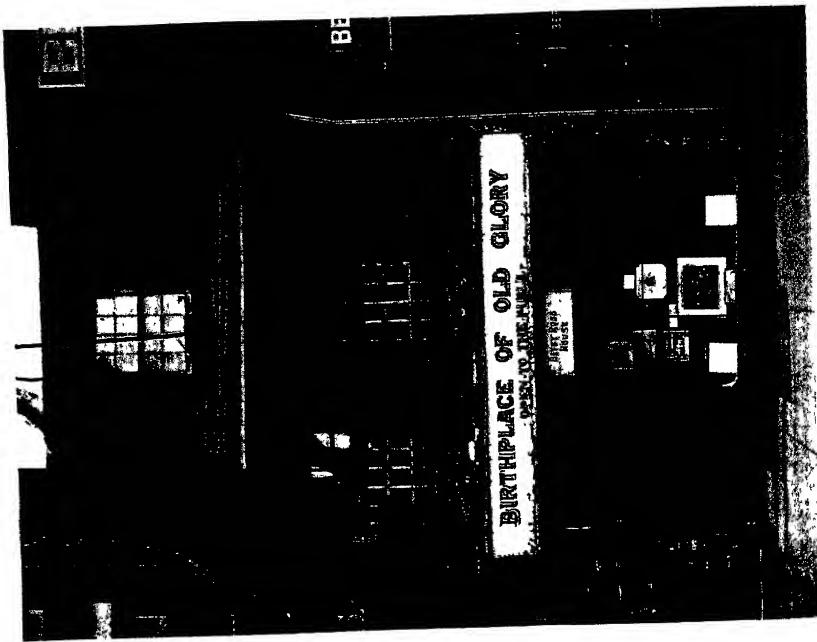
DOORWAYS OF TOWN HOUSES



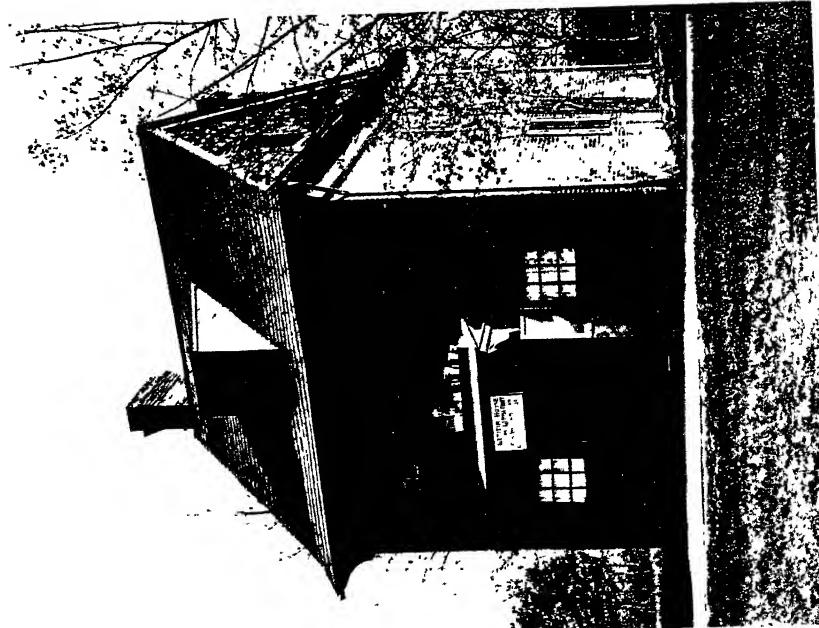
MODEST DWELLINGS OF THE TOWN  
A View in Cherry Street, Philadelphia



THE STOCKER AND WHITE HOUSES  
402 and 400 South Front Street, Philadelphia



THE BETSY ROSS HOUSE  
239 Arch Street, Philadelphia. Where the First American Flag was made



LETITIA HOUSE  
The Residence of William Penn, formerly in Letitia Court, Philadelphia,  
now in Fairmount Park



## OLD HOUSES OF THE QUAKER CITY

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from the old country to build houses in the new, it is probable that those in Letitia House were so imported, in view of its very early date. They are laid in Flemish bond, and have heavily vitrified headers. A cove formed of neatly joined boards runs around the little house above the second storey window heads, a level that is but 16 feet from the ground.

The Flag House, otherwise known as the Betsy Ross House, is popularly famed as the place where the first American flag was made. The dwelling is numbered 239 Arch Street, and is supposed to have been built about the year 1710. It has a frontage of 18 feet. By a broad doorway the numerous visitors daily seeking the spot enter a low front room, lighted by a now decrepit bulk window. To the rear of this room the house becomes narrower, giving a side yard about five feet wide needed for light and air.

As one enters the rear wing, the stairway is seen ascending from a small lobby. Penetrating farther and mounting two shallow steps the visitor finds himself in the room designated as that which witnessed the production of the flag. The apartment is  $11\frac{1}{3}$  feet wide,  $15\frac{1}{3}$  feet deep, and  $8\frac{1}{4}$  feet high. Two windows convey light from the side yard. A large fireplace occupies three-fifths of the farthest end, the remaining space contains a door, which leads to the kitchen. A skirting, a chair-rail and a wood cornice comprise the unassuming decoration of the room. The house has but two stories and an attic, and is extremely low at that. A rude and far-overhanging cornice crowns its modest proportions that appear to-day almost lost amid the alien surroundings of tall modern buildings devoted to commercial uses.

*DWELLINGS OF LESSER SIZE*

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THE mansions shown in a preceding chapter, together with the Corbit House in Delaware, display the Colonial style carried out with completeness and the expenditure of considerable money and labour, under careful and intelligent supervision. It was quite possible, however, in early times, as it is now, to erect attractive and self-respecting dwellings with less outlay, the resulting structures having within them quite as much, if not a greater degree of, comfort, and with exteriors, if less dignified, possessed of appealing intimacy and charm.

The models already examined exhibit formality carried to the last extreme,—the formality of silver buckles, silk stockings, high combs and powdered wigs, of high ceilings, commanding entrances, columned halls and porticoes. We have now to study the many variants of the dominant type. In these it is pleasant to note often an absence of the punctilious regard for the symmetrical, stately, and highly proper. Freer spirits gave play to their independence of mood. Or was it that the spending of less money curtailed architectural ambitions? At all events, ample scope for originality and invention remained. In spite of the style being basically so orderly as to be at variance with the picturesque, the less modest and self-conscious houses assuredly have the latter quality, and their incompleteness, plainness, or small scale is nowise incompatible with beauty.

The low brick wings of May Pleasant, with the great expanse of plastered wall rising between them to a high gable with its summit treated as a gambrel, has variety which would be absent had either brick or plastered wall been adopted for the whole, and furthermore there is a daring picturesqueness of outline. Modern architects would hesitate to follow in the footsteps of him who had the hardihood to conceive such a façade or to combine possibly its early and later sections. Fortunate it is that May Pleasant exists to prove that the style was not a system of rectangles alone. The plastered portion is 38



MAY PLEASANT—PHILADELPHIA  
The Eastern Front

The Ridge Road



MAY PLEASANT FROM THE SOUTHWEST



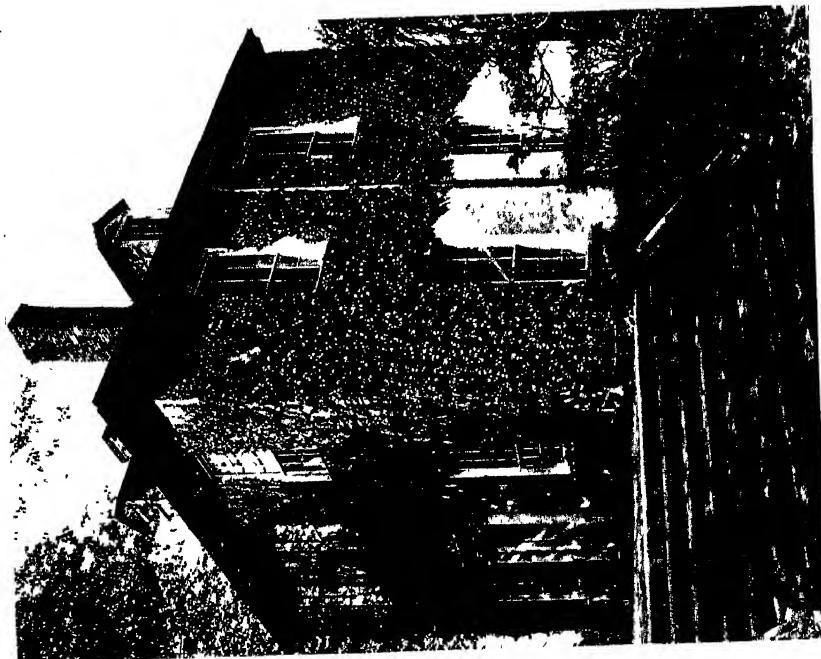
BELMONT—FAIRMOUNT PARK

Original Owner, William Peters





PIAZZA OF BARTRAM'S HOUSE  
Facing the Lower Schuylkill River



SOLITUDE  
Fairmount Park, Philadelphia  
Original Owner, John Penn

## DWELLINGS OF LESSER SIZE

feet broad and  $26\frac{1}{2}$  in depth. The brick ends project outward a distance of nearly 14 feet. The 10 by 10 foot porch on the east gives entrance to a stair hall with a room beside it. A corridor runs the length of the main portion, reaching a single room in each of the octagonal ends. The central doorway on the 14-foot wide piazza opens into a large room extending across the western front. Quoins and arches are formed in the plaster on this front, but not upon the east. The circumstances surrounding the building of May Pleasant are obscure. It was probably erected late in the Eighteenth Century. Tench Francis once owned the land, and in the opinion of a local authority the house was once occupied by Charles Thompson, Secretary of the Continental Congress. It is known to have been the country seat of Charles Willing Hare prior to 1816, for he exchanged it in that year for a farm at Gwynedd belonging to Cadwalader Evans, the latter removing to May Pleasant.

A sober model for a house of moderate size is Belmont, built for William Peters in 1743. It has been desecrated by alterations and excrescences, but these fail to obliterate a general scheme in which the width of the central pavilion exceeds that of the windowless wall at each side. The treatment lends itself to many forms of plans found convenient to-day, and would be suitable to either town or country. The third storey is an addition to the original house.

Lynfield at Holmesburg is a solution of the difficult problem of making a cube architecturally attractive. At the front the otherwise plain wall is relieved by the natural device of bringing a portion forward to form a pavilion and to give occasion for a gable above—the only break in the sky-line of the roof. With well-studied fenestration, fine detail, and a properly proportioned cornice, the square plan of house, becoming, by virtue of high ceilings, almost a cube, can be made quite satisfactory, as this example shows.

Another treatment of the cube in an even simpler manner is the house that John Penn had erected as his home in 1785, apart from the activity of the city, where he could seclude himself amid his books and studies. Hence the name of the house—"Solitude." It is  $30\frac{1}{2}$  by  $29\frac{1}{2}$  feet with unbroken cornice and plastered walls entirely plain,

## COLONIAL ARCHITECTURE

except for a belt-course at the second floor. It is entered by one of the most beautiful doorways to be found in our territory.

Overlooking the tidal reaches of the Lower Schuylkill, John Bartram built his house in 1731, and was little influenced by the architectural formulæ of the time. It is a picturesque nondescript. The originality of form and detail awakens the suspicion that the old botanist must have been reluctant merely to superintend the labour of others, but that he worked upon his house with his own hands. Nor was his active mind content with a thing accomplished. Changes and alterations were repeatedly made in the fabric, the history of which could only be related after the most minute analysis. Only on one occasion did he shed any light on the tale, and that by carving on a panel over his study window the inscription:

It is God alone almyty Lord  
The Holy One by me ador'd  
JOHN BARTRAM 1770.

The house is recognised more easily by the three rubble stone columns marking a piazza on the east side of the house facing the river. Here, as elsewhere, this façade determined, the other faces of the house were almost ignored. The west side, where one enters under a small porch, is utterly unlike the rest of the house, and displays low and long proportions, as strongly as the river side expresses height. Rendering it even more unlike the rest of the house, this side is plastered. The detail of some of the stone work is extremely interesting and gives ground for believing that Bartram had among his books a volume upon old world architecture unknown to his craftsman neighbours.

The "long and low" shape of house that Bartram essayed when he built his eastern front is found also in the mansion of Wood Lynne Park, Camden, built by Joshua Cooper in 1723. The proportions of this house are perhaps those oftenest adopted for modern Colonial houses. While the one in question is without adornment, it requires little effort of the imagination to visualise the modern porch removed and an elaborate entrance grouped with an enriched window above



From the Southeast



From the Northeast

1781

JOHN BARTRAM'S HOUSE—PHILADELPHIA

Fifty-fourth Street, Southeast of Darby Road



WINDOWS OF JOHN BARTRAM'S HOUSE



1723

THE COOPER HOUSE  
Woodlynne Park, Camden, New Jersey

Original Owner, Joshua Cooper



THE PRITCHETT HOUSE  
Llanerch, Pennsylvania

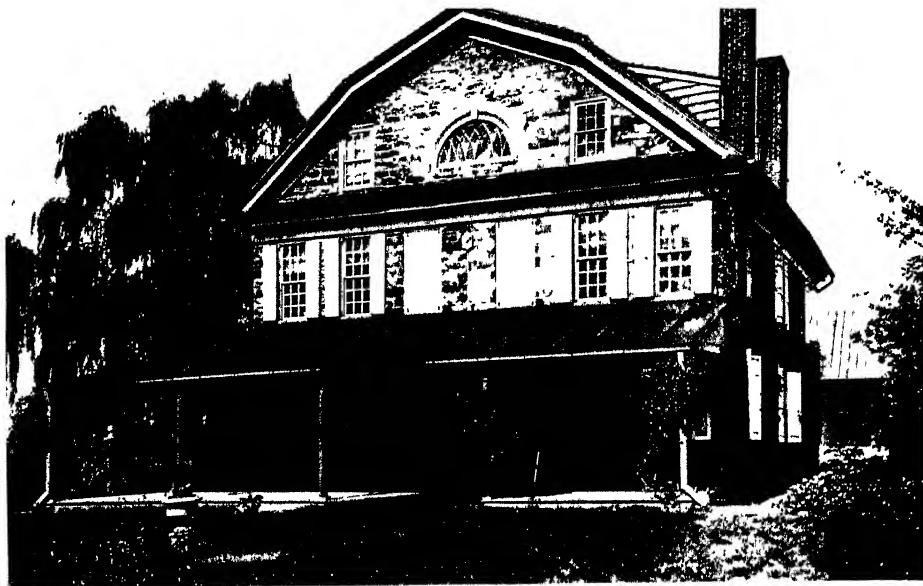


THE HAGUE HOUSE—AMBLER, PENNSYLVANIA



THE EMLEN HOUSE—CAMP HILL, PENNSYLVANIA



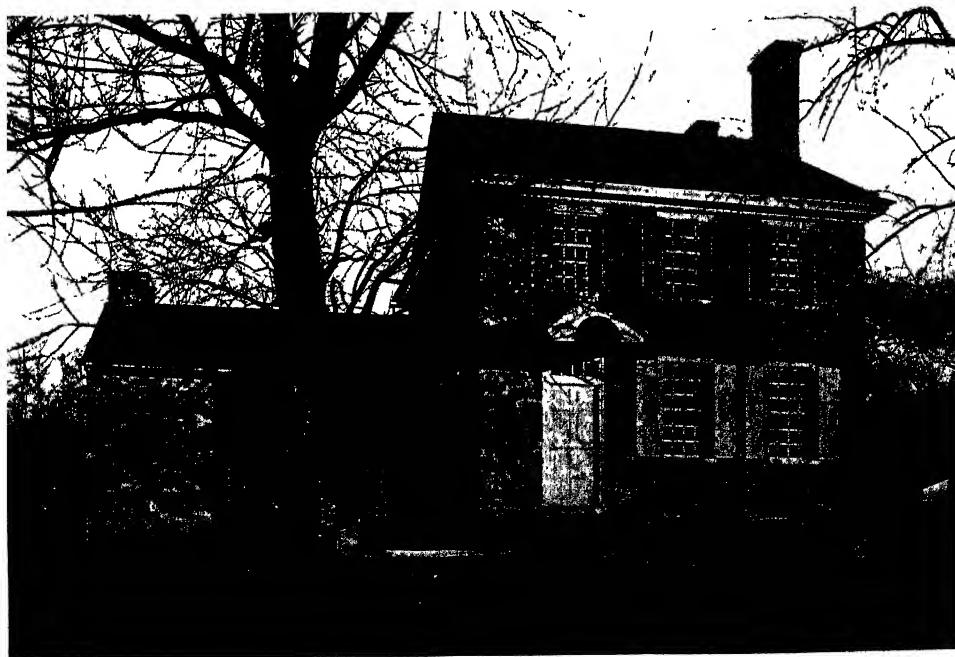


CEDAR GROVE

Front and Harrowgate Streets, Philadelphia

1748. Enlarged 1799

Original Owner, Elizabeth C. Paschall



WASHINGTON'S HEADQUARTERS AT VALLEY FORGE

Built between 1742 and 1752

A View from the Northwest

## DWELLINGS OF LESSER SIZE

to mark the centre of the facade. To combine the chimneys thus with the gables is quite feasible, since our habit to-day is to build our fireplaces upon exterior walls. By this arrangement also the roof deck may run from end to end of the house and terminate inconspicuously against the chimneys.

More pronounced examples of the "long and low" form are found in the Pritchett House, the Hague House (1764), and the Emlen House (1720). The two latter have been much restored, and provided with porches. They represent the effect of an 80-foot length under a roof of the simplest form, hipped in the first case and gabled in the two last.

Another old Colonial type found convenient for modern reproduction is the Hartzorn House. Its frontage well suits the average width of suburban lots, while the depth provides for all the interior space needed by a modest family of the present time. Ornamentation has been confined to a good doorway, a very rich cornice, and pronounced dormers. It is to be observed that a small amount of well-designed detail is to be preferred to the lavish quantity of commonplace woodwork, such as nowadays so often mars our houses. The superabundance of turned and moulded white woodwork that overloads many modern efforts at so-called Colonial houses, it should be clearly understood, is not the hall-mark of the style.

Cedar Grove (1748) and Washington's Headquarters at Valley Forge illustrate another method of roofing a plan that is almost square, the former by means of a gambrel, the latter by a gable roof. Cedar Grove was built at two different times; each portion represented by half of the front appearing in the illustration, and it is possible that for this reason the gambrel roof was adopted to avoid the greater height of ridge pole required if the roof had been made in one pitch. The gambrel roof originated, however, from the desire to gain additional space in the attic. Its advantage on this score is obvious. It is also usually more informal and picturesque than a gable, but it makes a building appear higher. On account of its steeper pitch, more of the roof can be seen from the ground. In other words, upon looking upward at a house, the view does not end with the

## COLONIAL ARCHITECTURE

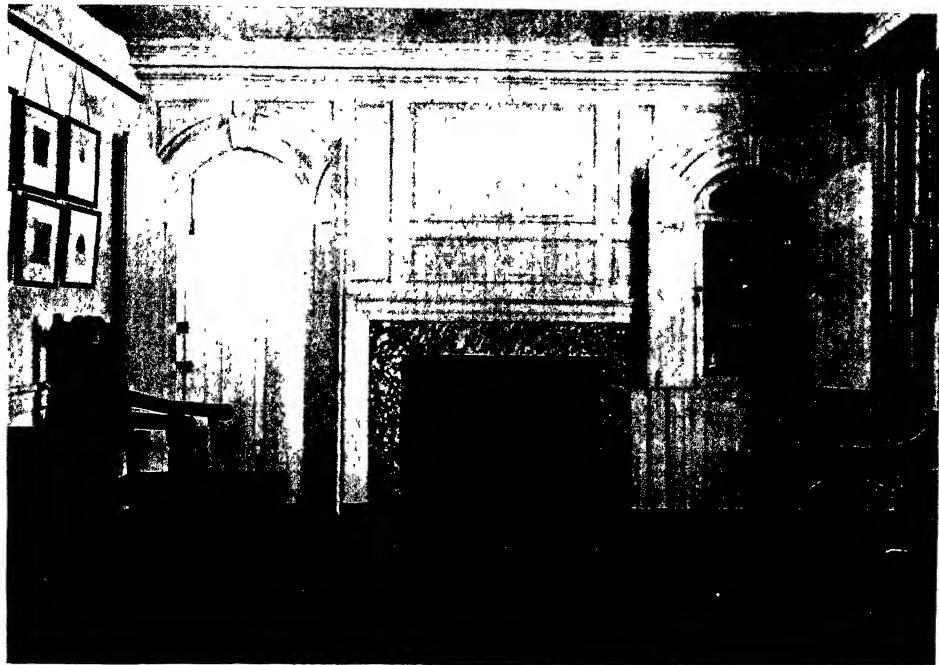
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cornice, unless the beholder be very close to the wall. And here it should also be added that either gable or gambrel, to be architecturally successful, should have its width or spread greatly exceeded by the depth or length of the roof. Neither is, therefore, the ideal roof for a house square in plan, and in the best examples of such houses the hipped roof has been used, as the reader has seen in *Lynfield*, *Solitude*, and others in a preceding chapter.

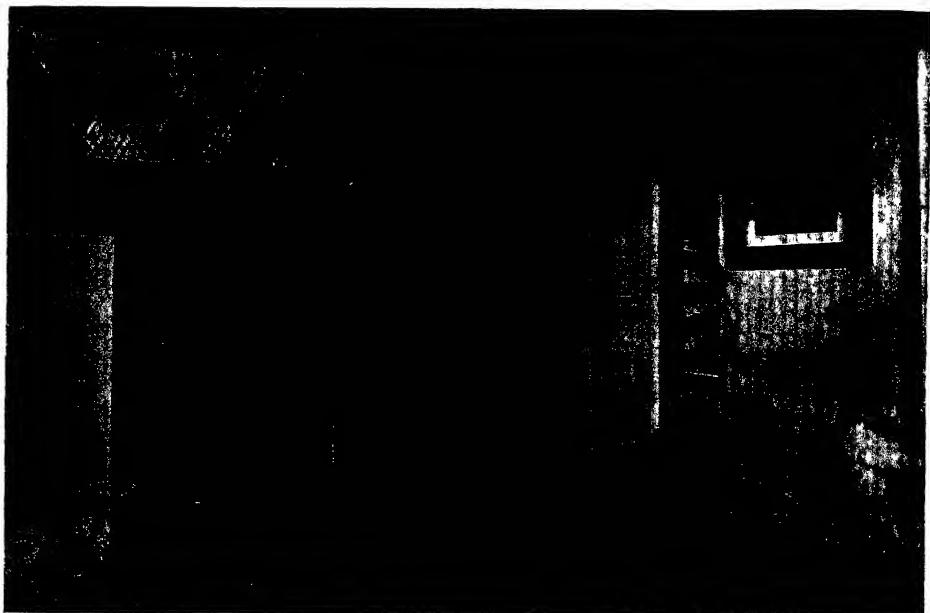
Roughly dressed stone serving for small buildings is seen in *Græme Park*, Pennsylvania, and another in the *Cooper House*, in *Camden*. The former, built in 1722 for no less important a personage than Sir William Keith, has all the characteristics already pointed out as belonging to the earlier houses of our period. None are so manifest as the high, narrow windows. It has a gambrel roof, which was needed to give an attic over a narrow house. The walls are of brown local stone. The house is situated northwest of the *Doylestown Pike* between *Willow Grove* and *Doylestown*. It has a remarkable interior which will be considered later.

The *Cooper House*, now the office of a shipyard at *Front* and *Erie Streets*, *Camden*, is built of stone not unlike *Græme Park*, and probably from the same geological formation, brought by boat down the *Delaware*. In the northeastern gable are the initials of *Benjamin* and *Hannah Cooper* with the date 1734. Above the first-storey windows are holes in the wall where it is quite safe to assume a pent roof once existed, the kind of roof seen in other examples, and often attributed to *Germantown* houses, with the result of giving the erroneous impression that it was used there only. But its function of shedding the water from the walls, thereby keeping moisture away from the foundation, was too generally appreciated to be adopted in only one locality.

Fine specimens of ancient brickwork of Flemish pattern are to be found in at least two old buildings on the eastern side of the *Delaware*. In what is now *Pine Point Park*, at the northern end of *Camden*, is a little stone building to which a later brick addition was made. The former is now a library, the latter a dwelling. Another is the *Old Hancock House*, a building made memorable by the



THE PARLOUR AT VALLEY FORGE



THE KITCHEN AT VALLEY FORGE



THE COOPER HOUSE—FRONT AND ERIE STS., CAMDEN, NEW JERSEY

1784

(General Abercrombie's Headquarters, 1788)

Original Owners, Benjamin and Hannah Cooper



GRAEME PARK—HORSHAM, PENNSYLVANIA

1722

Original Owner, Sir William Keith



STONE DWELLING AND LATER ADDITION  
Pyne Poynte Park, Camden, New Jersey



THE HANCOCK HOUSE  
At Hancock's Bridge, near Salem, New Jersey



DR. BILDERBECK'S HOUSE—SALEM, NEW JERSEY



THE IMLAY HOUSE—ALLENTOWN, NEW JERSEY

## DWELLINGS OF LESSER SIZE

massacre of the American patriots there on March 21, 1778. It is at Hancock's Bridge, about four and a half miles south of Salem, New Jersey. Here the bricklayers, working with uncommon facility, made a decorative gable by laying the dark headers in zigzag vertical lines. The sundry additions have resulted in a charming little group, to which a former porch across the front of the larger building must have given a varied outline.

The Imlay House at Allentown, New Jersey, and Dr. Bilderbeck's house at Salem, New Jersey, are of the few examples of Colonial work in wood to be found in our locality. Although there are deep-seated beliefs in favor of wood as a building material, such as the warmer and drier house it produces, they are more than counterbalanced by the fire hazard, the cost of frequent painting and other maintenance, and the now rapidly increasing cost of lumber. At all events wood was never so generally used in the Middle Colonies as it was in New England. The house at Allentown was built for John Imlay in 1790 and contains fifteen rooms, of which eleven have open fireplaces, the large one in the kitchen still displaying the ancient crane and pot hooks. The house is wholly of wood above the foundation, and its framework is of oak. It is related that it took six months to build the stairway. Dr. Bilderbeck's house is the most picturesque of several wooden houses in Salem, where possibly the mild climate of South Jersey has been a factor in their preservation.

## *ROADSIDE HOUSES*

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THE reader will have little difficulty in persuading himself that the design of the houses hitherto presented is, in its essentials, that of a town house. Even when set in the midst of many acres, it is noticeable how few features the houses possessed to enable the occupants to enjoy the pleasant country surroundings. Mount Pleasant is a signal example. The two ends have views up and down the neighbouring river, one indeed faces the delectable south, yet neither contains so much as a window. So slow were the recently arrived English to adjust their habits to a climate different from their own.

It would seem that the logical position for such a residence is upon a much-travelled highway, where the passing life is the entertainment of the occupants, where neighbouring houses are destined to become close, where indeed old houses so located are now often found circumscribed by their original domain having been subdivided to give additional building lots, by new streets or are hard pressed by adjoining buildings. In the present chapter a few such houses are grouped. Although some had ample space upon all sides when built, and none are now injured by neighbours, their nearness to the highway justified those who designed them to conceive first a façade and then a house.

Of thoroughfares radiating from Philadelphia, the most notable, Colonial landmarks considered, is the Germantown Road. All the old houses upon it are built of stone, and the most casual glance divides their fronts into those with the stone exposed and those in which it has been plastered. Under the shoulder of the hill on which Louden stands, the thoroughfare runs northwestward and becomes the Main Street of Germantown. On the right, opposite Queen Street, is the house of the late Charles J. Wister, whose great-grandfather ordered the house built in 1744.

Stone quarried but a few hundred yards to the eastward was



THE MORRIS HOUSE  
5442 Germantown Road

1772

Original Owner, David Deschler



GRUMBLETHORPE  
Germantown Road opposite Queen Lane, Germantown

1744

Original Owner, John Wister



The Southern Front



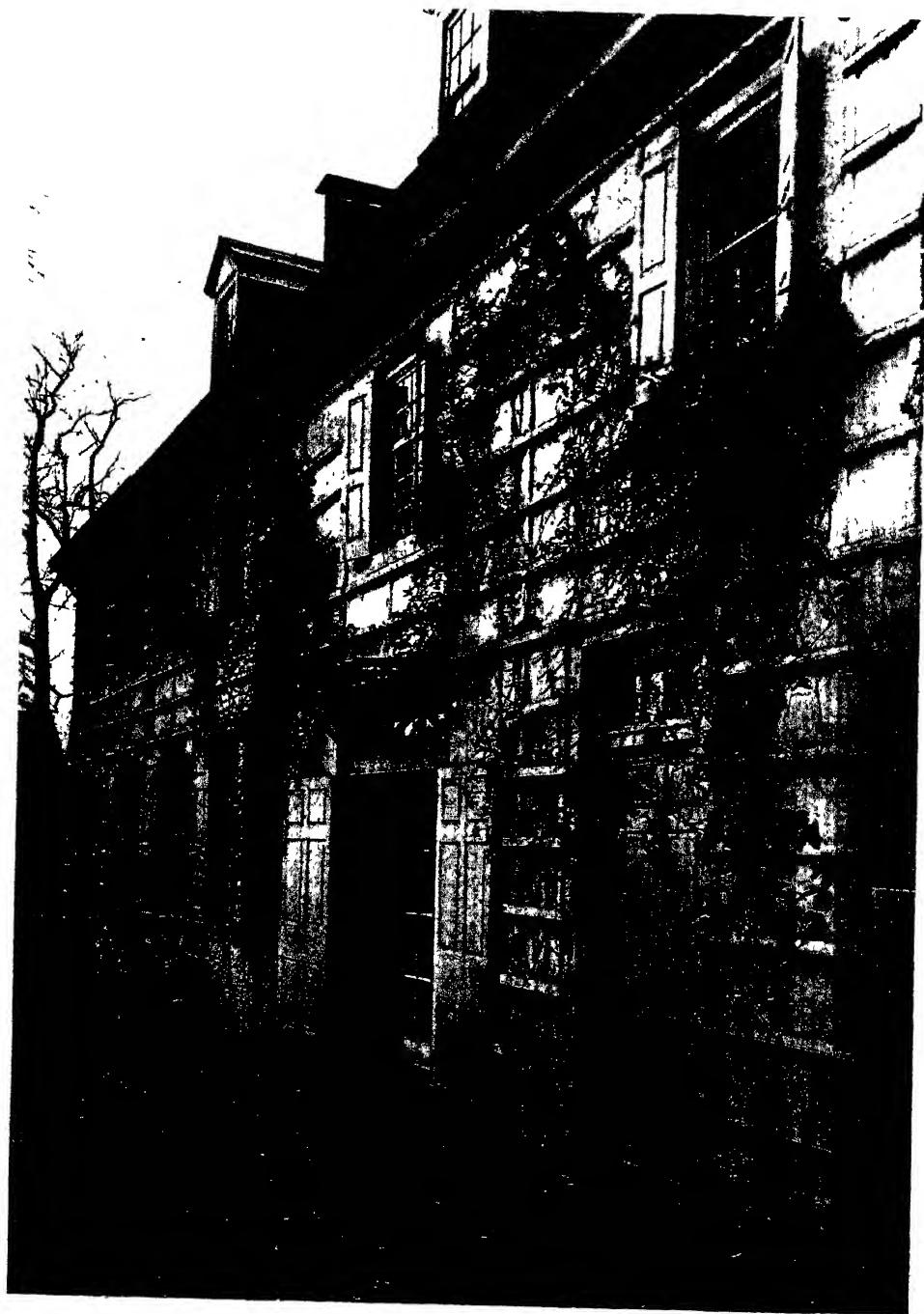
The North Side toward the Formal Garden

WYCK—GERMANTOWN

Germantown Road and Walnut Lane

Earliest Portion 1690

Original Owner, Hans Millan



THE SOUTHERN DOORWAYS OF WYCK



THE GREEN TREE TAVERN

6019 Germantown Road

Original Owners, Daniel and Sarah Pastorius

1748



THE JOHNSON HOUSE

Germantown Road and Washington Lane

Original Owner, John Johnson

1768

## ROADSIDE HOUSES

used for the plastered front,  $43\frac{1}{3}$  feet wide. The main entrance, it is related, was formerly farther to the left, leaving a window on each side of a secondary door; but whatever the arrangement of entrances, the design could not have been symmetrical, given the number of windows across the front, as no portal of the period could have been so wide as to occupy the space of two windows. It is noticeable that the openings of the second storey are of taller proportion than those of the first, and we see on the roof a snow guard, attached by an owner solicitous of the safety of passers-by. Behind the main building a verandah overlooks a secluded lawn, while beyond is the garden with box-bordered walks, old trees, and rare species of plant and shrub.

Opposite Church Lane is the Morris House, built by the enterprise of David Deshler in 1773. Washington and his family resided in it during part of November, 1793, and again during the summer of 1794. It measures 36 feet across the front and would have been wider if, tradition says, honest Deshler had not wished to save a plum tree that stood at one end. Fortunately the early proportion of the window lights has been preserved. The front is plastered and lined as ashlar, and one may not walk under another so beautiful cornice in the length of the Main Street as that which crowns the Morris House.

Main Street, where Walnut Lane crosses it, formerly lay to the westward, so much so, indeed, that had we been traversing it then we should have looked upon what is now the kitchen end of charming old Wyck. This portion was begun in 1690; that which now presents the white gable to the street was added later, but long before the highway intruded there. Between the old and new portions a broad passage was left as a carriage drive. When the road was relocated in 1824, and as Main Street passed beside the very walls at the end of the newer portion, the owner of Wyck removed the windows and built a fireplace in the centre of the gable. The alteration was planned by the Philadelphia architect, William Strickland (1787-1854). The "front door" is in the south side of the house, the familiar side that is 80 feet long, and on which a low eave and horizontal lines of trellises confer picturesque repose. Upon the right of the door occupying the

## COLONIAL ARCHITECTURE

end next to Main Street is the parlour. To the left, the former carriage-way has been transformed into a pleasant living-room with double doors at each end, giving view of the shady lawn upon the south and of the formal garden on the north. Next to the living-room, and likewise the full depth of the house, is the dining-room. Beyond is a servants' room and then the one-story kitchen. The chief bedroom upstairs contains no woodwork but a low baseboard and window-sills. A band of white marble borders the fireplace, and only a narrow shelf is above. Small scalloped valances are at the window-heads and matting covers the floor. A four-poster bed and a few other pieces of old mahogany contrast their colour sharply before walls immaculate with whitewash, whose only adornment is a portrait or two. The scene is one of chaste simplicity.

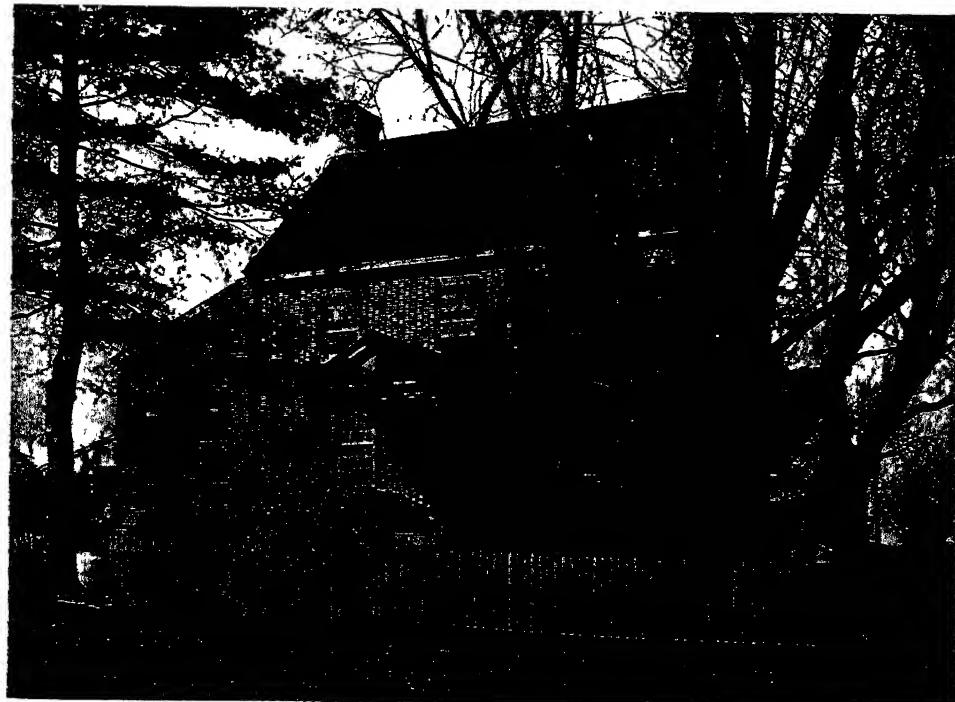
The Green Tree Tavern is just above High Street. That comfort to the inner and outer man was long dispensed under its roof is suggested by the names the house has borne: to wit, the "Sadler's Arms," the "Hornets' Nest" (from a curiosity kept in one of the rooms) and the "Widow Mackenit's Tavern." It was built in 1748 and the letters on the date stone, we are told, stand for Daniel and Sarah Pastorius. Though porches have been added and mouldings replaced, the exterior as a whole has been little changed.

The building is 42 feet 5 inches broad and 36½ feet deep. A service wing projects nearly 40 feet at the rear, its wall facing the garden laid obliquely with that of the front portion of the house. The carefully squared stone face-work, the pent roof at the second-floor level, the coved cornice and the gable pitched at the "angle of repose," all illustrate the building manner of the time.

No less characteristic are the Johnson (1768) and Billmeyer (1727) houses, the former at the northwest corner of Washington Lane, the latter at the northeast corner of Upsal Street. The laboriously matched stone walls were too highly esteemed to be hidden under a coat of plaster, though other sides were so treated. The plastering was done, we believe, to make the walls less penetrable to moisture. On account of the custom of plastering inside directly on the walls, moisture without was not long in making its appearance within.



THE HATTON HOUSE—SWEDESBORO, NEW JERSEY



THE SEVEN STARS INN, NEAR WOODSTOWN, NEW JERSEY





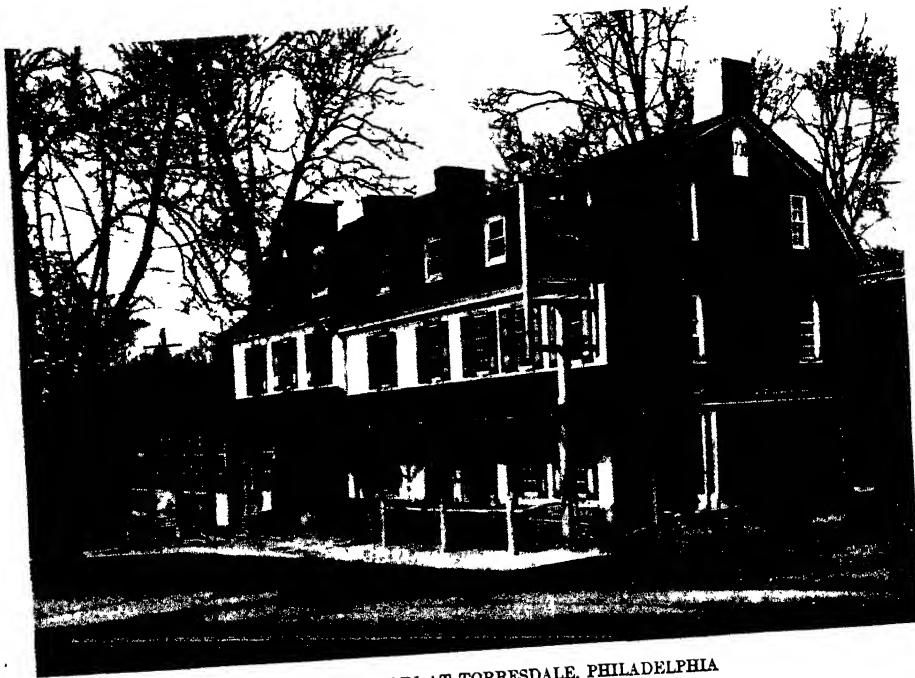
c. 1805

THE PEALE HOUSE  
Bristol Pike and the Welsh Road, Philadelphia



c. 1727

THE BILLMEYER HOUSE  
Germantown Road



THE RED LION INN AT TORRESDALE, PHILADELPHIA



THE INDIAN KING INN AT SALEM, NEW JERSEY

## ROADSIDE HOUSES

Changes of grade must have been made in the street in front of these dwellings, the 43-foot frontage of the Johnson House having suffered a rise, and the 38 feet before the Billmeyer House a fall. The latter was formerly a single house.

Another old thoroughfare leading out of Philadelphia was the Bristol Pike. As its direction is northeasterly, however, through busy Frankford, it traverses a section where the growth of manufacturing has caused the destruction of most of the old buildings. In Holmesburg there is still standing, and bearing the number 8100, the house in which the artist Peale lived. Going farther out into the country one finds beside the Poquessing Creek at Torresdale the Red Lion, broadside to the road and whose gambrel roof and long verandahs offer hospitality to travellers by the many modern sorts of vehicles that pass the door. The fine old-fashioned sign post, the pump to refresh all-comers, the settles along the wall, and other quaint accessories harmonize with the date 1730 contained in the gable. Of somewhat similar character is the much restored Indian King in Salem, New Jersey, built in 1750. The building has been converted into a dwelling, as has also the Seven Stars Hotel, three miles west of Woodstown, New Jersey. The house built by John Hatton, an Englishman from Canterbury, stands close to the road that, a half mile farther north, is the Main Street of Swedesboro. Having cast his lot with the Tories during the Revolution, Hatton's house was confiscated and ordered sold, when Dr. James Stratton of Salem County acquired it and its fifteen acres. It is now owned by Miss Lucy Welsh.

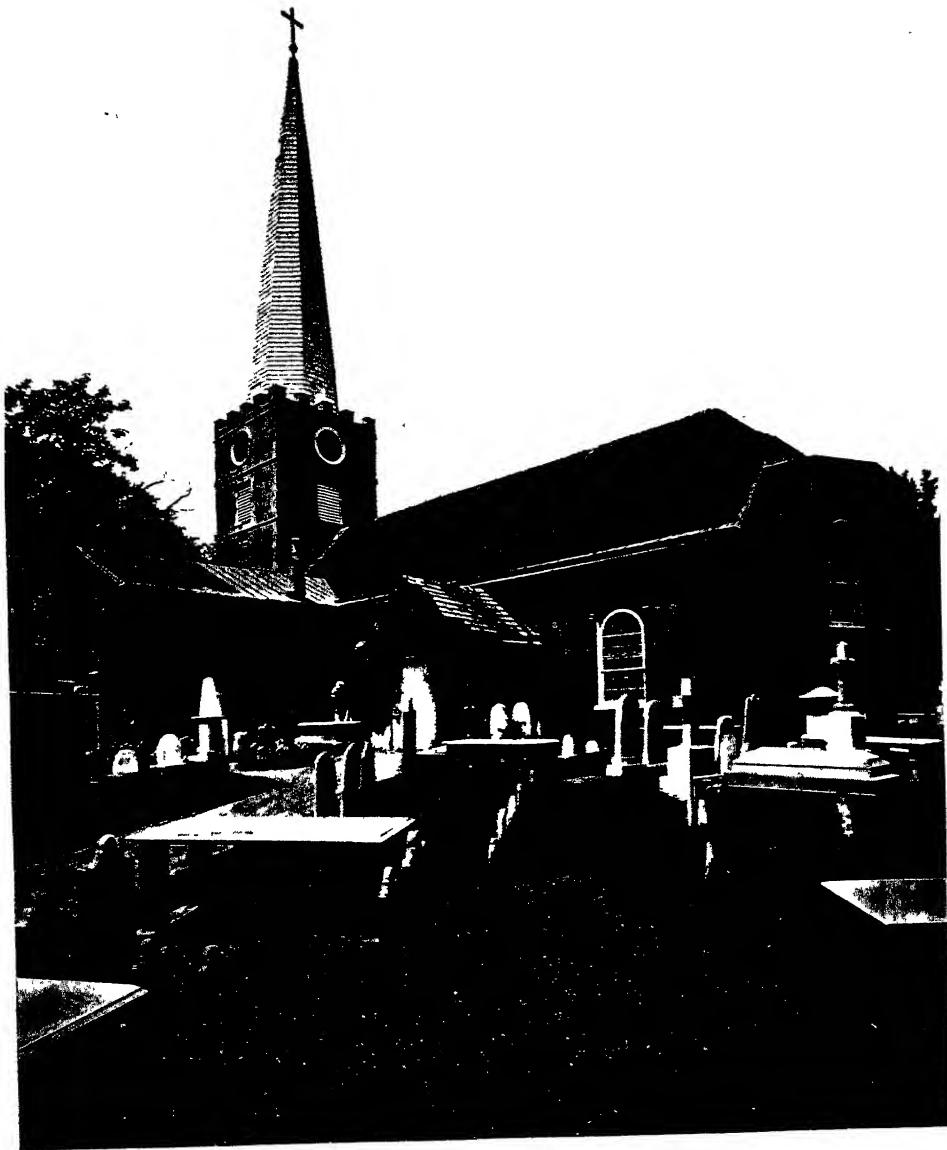
*A COLONIAL TOWN*NEW CASTLE, DELAWARE

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**A**S Salem is to Massachusetts, Annapolis to Maryland, and Charleston to the South, so is New Castle, Delaware, to the territory of the present volume. A river town it is, where the view along many a quiet street continues level in an expanse of water. Though the Dutch were not strangers to the Delaware shores prior to 1638, a goodly number of settlers arriving that year from the domains of Queen Christina gave to the locality the name of New Sweden. In thriving, however, the settlement roused the jealousy of the Dutch at New Amsterdam, and they acquired the country along the South (Delaware) River by peaceful conquest of the Swedes in 1655. Later in that year John Paul Jacquet received authority from Peter Stuyvesant and his Council to go to the South River, take command of the settlement a short distance below Fort Casimir, and protect the interests of the Dutch West India Company. "For favoring the dwelling together on the south side of the fortress," he was to "lay out a convenient street behind the houses already erected, and lay out convenient lots in the same, about 40 or 50 feet broad by 100 long, and the street at least 4 or 5 rood broad." Thus began the town that was the year following officially named New Amstel, to become, upon the conquest of the English in 1664, New Castle.

The Delaware peninsula, here at its narrowest, afforded from time immemorial convenient land transport from the headwaters of Chesapeake Bay to the River Delaware. Not only was the settlement a place of transshipment upon the avenue between Philadelphia, the Jerseys, and the Maryland Colony, but the wealth of the fertile peninsula flowed to it also. Nor was it lacking in industries of its own. Roofing tiles were made there, as were also bricks; and there is frequent reference in old deeds to the southern part of the town as "Brickmaker's Point." Through all but its earliest years it has been



1701-1705

THE EPISCOPAL CHURCH—NEW CASTLE



THE COURT-HOUSE—NEW CASTLE  
The Right-hand End the Earliest Portion. The Main Building, 1707. The Left-hand (western) Wing, 1749

## A COLONIAL TOWN

an English town, preserving the traditions of that country. It became the seat of Delaware and contained the law courts and domiciled the public functionaries. The last century, however, did not pass without bringing great changes to New Castle. With the building of the railroad between the North and South the chief highway of travel avoided the Peninsula, and caused upstart Wilmington to overshadow its venerable neighbour, to usurp indeed the trade and industry of New Castle and eventually to acquire the courts and public business. So New Castle lies to-day apart from the ugliness of commerce and the stress of ambitious places. The south breezes from the bay make its homes pleasant and its gardens thrifty; and housewives sit at their stoops and scan with their glasses the ships going by on the broad Delaware as their ancestors watched the little Dutch, Swedish and English sailing craft of long ago.

An infrequent electric car enters the town beside the Episcopal Church, facing the now deserted market-place. Standing obliquely within the walled churchyard one can make out the nave and part of the transept that were built between 1701 and 1705. In 1822 was added the tower that dominates the town and catches the eye of river boatmen. Farther on is the Court-house surmounted by the cupola that is the mathematical centre of the arc forming the northern boundary of Delaware. But there is an earlier honour to which the Court-house lays claim. At the low eastern wing (at the right of the illustration), it is averred William Penn, upon his first landing in America, the 28th day of October, 1682, proclaimed his government and received from the commissioners of the Duke of York the key of the fort and the turf, twig and water as symbols of his possession.

The main building of the Court-house and a small portion of the western wing are supposed to have been built in 1707; the remainder of the western wing about 1749. The Episcopal Church and the Court-house are not typical of the Colonial style, for they reveal a tendency toward Gothic forms. We should include them among our illustrations with an apology, were it not for their intrinsic architectural worth, and the fact that they are the most important landmarks of the town. They are surrounded by the Common, along

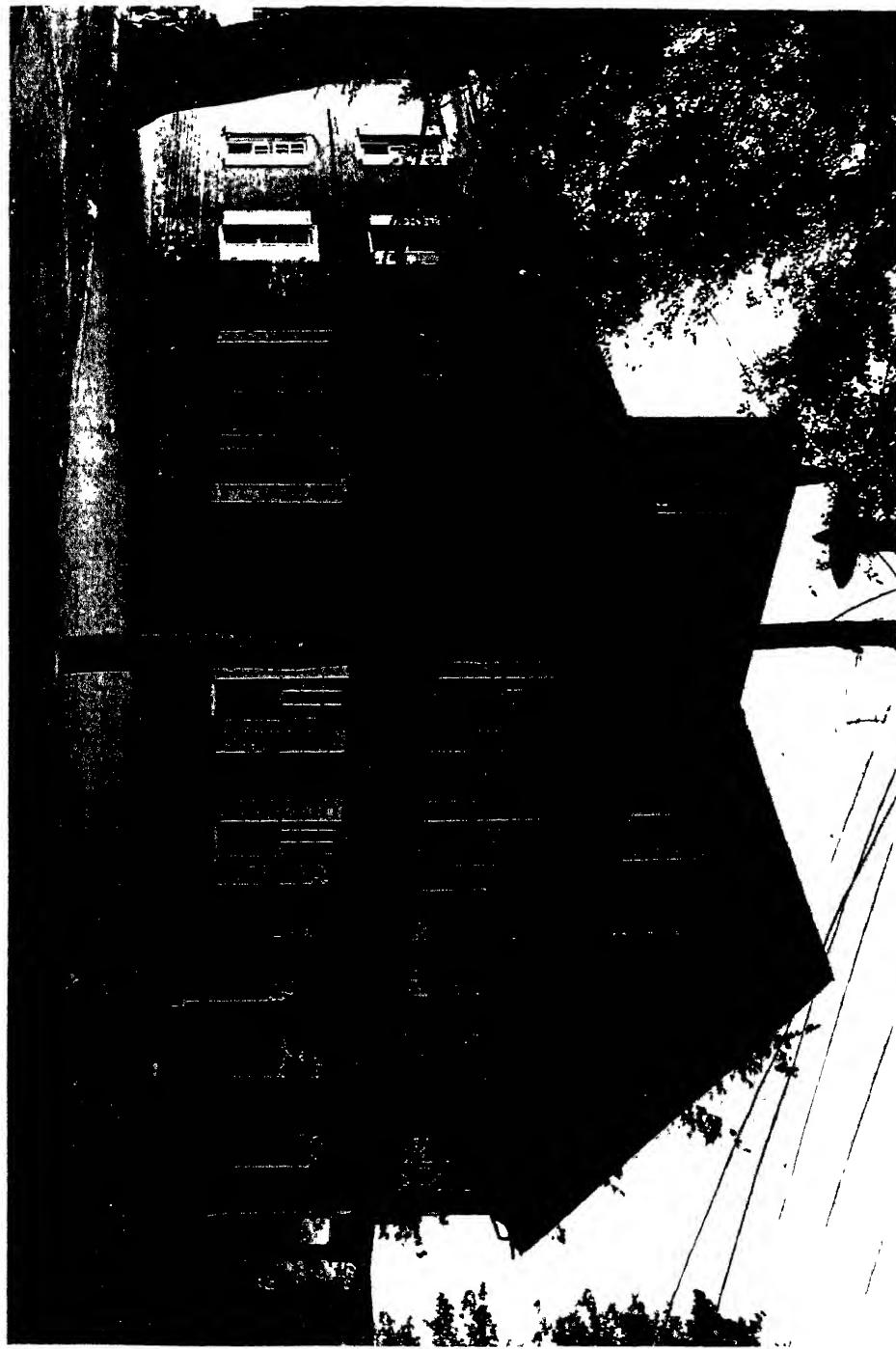
## COLONIAL ARCHITECTURE

whose side was once the “green or market place,” named in old deeds as a means of fixing boundaries. Until toward the close of the last century a long shed, open on both sides, covered the market. One end was terminated by a square brick building whose ground floor was the repository for the town’s fire-engine, the upper storey a town or common hall.

Perhaps the most interesting old residence is the Washington House, so called from the presence of the Father of his Country within it on the occasion of the wedding of the Honorable Kensey Johns (afterwards Chancellor of the State) and Ann Van Dyke. Transfers of the property trace its existence back to the year 1752, while its architecture indicates that it may have been built much earlier. A wide gable, pitched at nearly 29 degrees, spans a frontage of 43 feet, but has a depth of only 22 feet, the remainder of the house constituting a service wing, extending 24 feet farther toward the rear. To the right of the hall, which ran through to the garden before another room was added, is the parlour with cupboards on each side of the fireplace, and “secret” cupboards also, concealed by panels of the wainscot hinged as doors. In the street-corner of the house on the first floor is the dining-room, and beyond are the pantry and kitchen. The latter were formerly entered by a street door, now made into a fourth window from the corner of the house. The ceilings are low within and the floors have settled in testimony of age and long service; but the house is still sound, and has many years yet to endure. It was purchased five or six years ago by Professor H. Hanby Hay, who rescued it from the careless occupancy of tailor, grocer, and lodger and made it a comfortable home. In spite of his assiduity in cleaning the paint and the former signs from the brick walls, under certain conditions of weather there has reappeared, to the embarrassment of the Professor, the announcement to passers-by that he who holds forth within will press suits and trousers for fifty and fifteen cents respectively.

Number 2 Orange Street is known as the Kensey Johns House, having been built for that dignitary in 1790 by the willing hands of local craftsmen, notably George Vansandt and Joseph Baldwin, car-

THE WASHINGTON TIMES—MAIL & NEWS—A CITY DAY

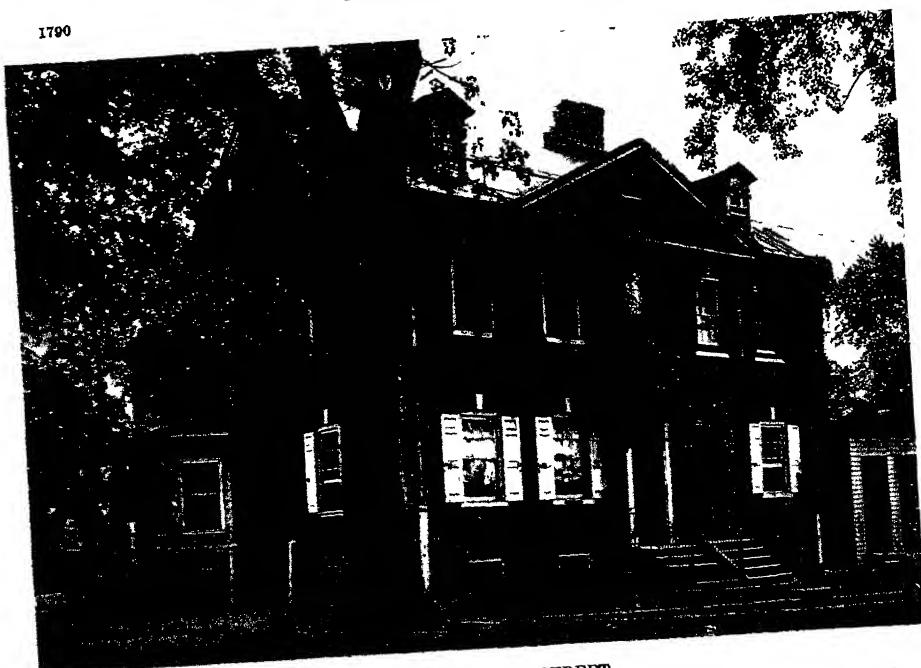




No. 2 ORANGE STREET

Original Owner, Kensey Johns

1790



No. 400 DELAWARE STREET

Original Owner, Nicholas VanDyke

1790

## A COLONIAL TOWN

penters and joiners. It would appear also from the following note in the possession of the present owner that one Justis, in the rôle of a carpenter who could draw plans, contributed to the erection of the house:

SIR: When you sute yourself with a lot favour me with a line if you pleas and I will draw a plan & bill of scantling agreeable to the situation and your desire. I am, Sir,

*Your humble servant*

PETER JUSTIS

WILMINGTON, March 17, 1787.

Curiously enough the bricks followed the course of the proverbial coals and were shipped from Wilmington to the brick-making town, New Castle. The turned bannisters and newel posts for the stairway were made by Sampson Barnett. Garret Lawrence provided the marble fire-place "pieces," the steps, platforms, and plinths.

The house has a depth of  $37\frac{1}{3}$  feet and upon Orange Street the frontage is 31 feet in addition to a low wing built as an office for Attorney Johns. A habit of the local builders is seen in the window lintels here as in other houses of the town. The lintel consists of a single piece of stone cut to the outline of a flat arch with keystone; but the face of the lintel is quite plain and flush with the wall. The hall is at one side, and runs through to the garden beside the kitchen wing, which is located quite at random with the rest of the house, as the illustration shows. To the left of the hall are the parlour and dining-room. The owner, Miss Elizabeth Smith, relates that a few years ago the wall paper was removed that was made in 1790 in Philadelphia, and was put on the walls in preparation for the wedding of Thomas Stockton and Fidelia Johns. An original drawing giving the plans of the house has been preserved.

The house numbered 400 Delaware Street was built to the order of Nicholas Van Dyke in 1799. It has been divided in recent times and a second door on Delaware Street made nearly in the place of a former window. In the illustration the single keystone of the old window can still be seen. Within, the change was effected by means

## COLONIAL ARCHITECTURE

of wood partitions, easily removable. The front is forty-five feet wide and, like the Washington House across the street, has its bricks painted grey.

Surprising it is to find in quaint New Castle a house so tall as the one that Charles Thomas, a Marylander, ordered built about 1801. It has four full storeys under the main cornice. The roof would be almost a full gable, but for a narrow deck at the summit. There, one fancies, shipping on the river was watched, as the house faces the Strand and is scarce a hundred yards from the shore. The wide gable spans the Harmony Street frontage of 60 feet, where twenty-one windows have views far up the river. The true "front" of nearly 23 feet on the Strand has another entrance in each door of which open wickets, giving colour to the tradition that this end of the house was formerly a shop. The building was acquired by the Episcopal Church in 1891 and is used as a parish house.

The decks of the roofs must have served the useful purpose of locating fires in the town. Unfortunately they could not avail to prevent them. Townsmen still speak of the great fire that swept New Castle in 1824 and destroyed many of the best buildings. The old tile-house, built in 1687 and so named because of its roof, happily escaped injury. A picturesque landmark of the Strand it stood until 1889, when, the walls having been pronounced dangerous, it was razed. It is pleasant to record that dynamite had to be employed to reduce them.

The largest and most pretentious residence of New Castle is the house built at the command of George Read, II. The property faces the Strand—a green lawn spreading from the pavement to the water's edge—and extends back to the market-place. In the northeast corner stands the house, with a street frontage of forty-nine feet. Hardly three feet less is the depth of the main building. The service wing flanks a lane at the north, and windows on the south look upon a secluded, shaded lawn traversed by serpentine walks. At the rear of the grounds is the kitchen garden. At the front, overseen by windows in the vine-clad southern end of the house, is the formal garden, laid out by Robert Buist, of Philadelphia, in 1846.



THE CHURCH HOUSE  
The Strand and Harmony Street

1801

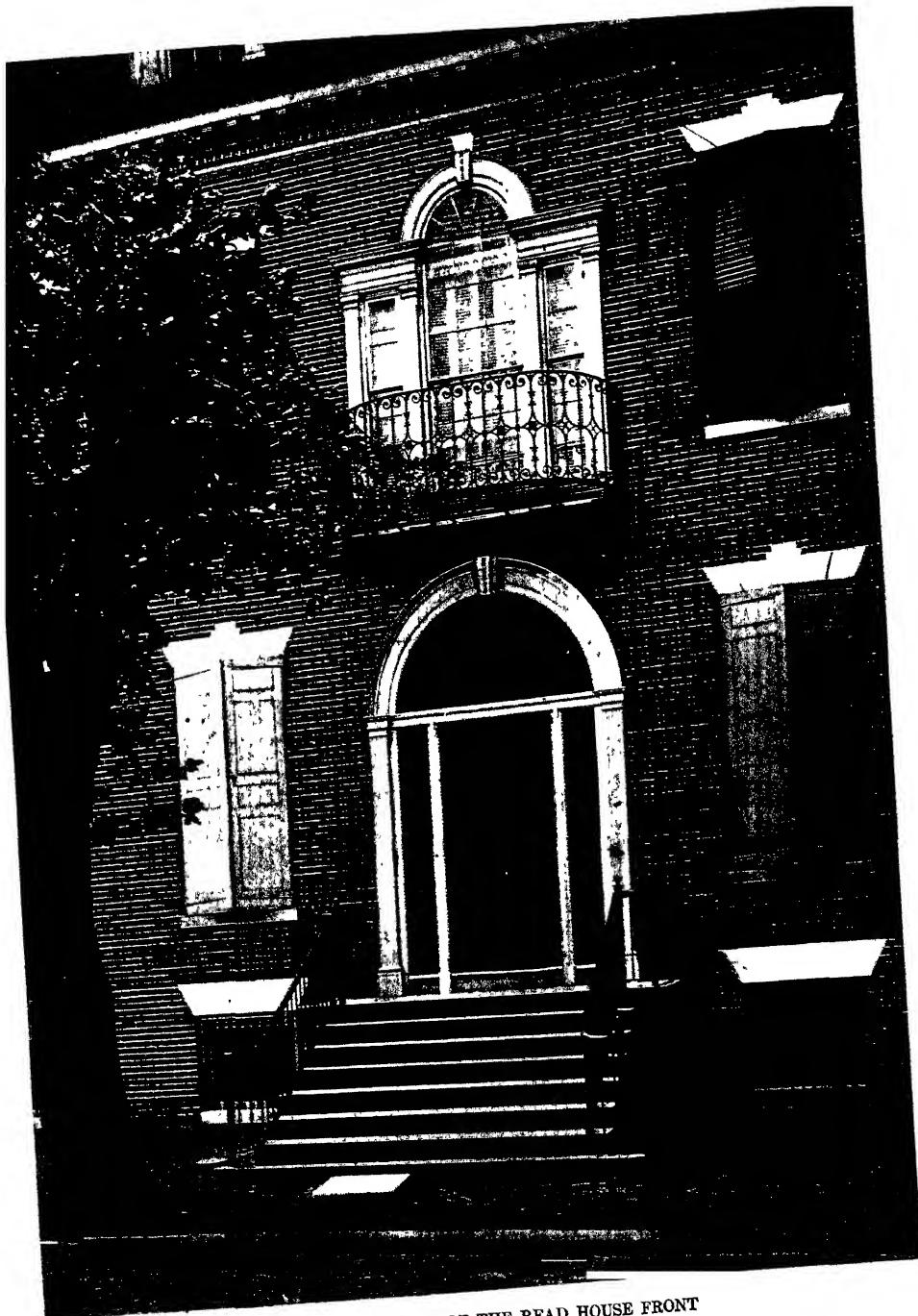
Original Owner, Charles Thomas

1791-1801

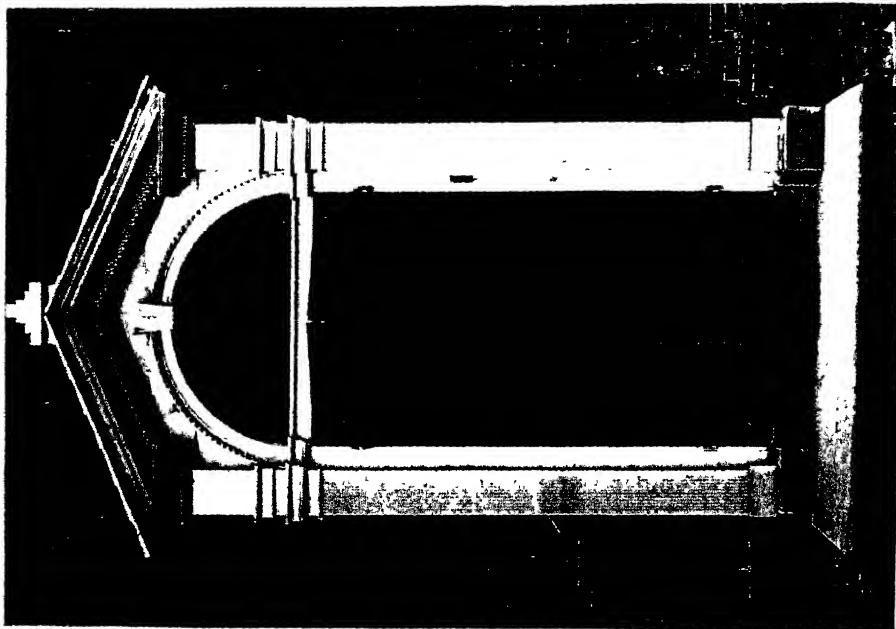


THE READ HOUSE  
On the Strand

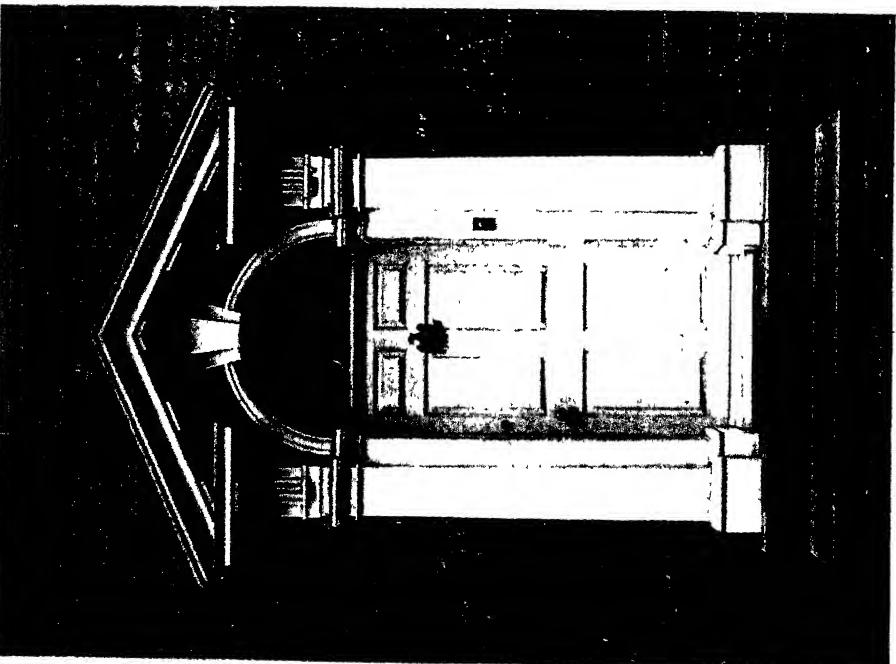
Original Owner, George Read, II



CENTRAL PORTION OF THE READ HOUSE FRONT



*Doorway of the Church House*



*Doorway of the Washington House*

**NEW CASTLE DOORWAYS**

## A COLONIAL TOWN

The hall, bisecting the house, is spanned by ornate arches, where it is intersected by the stair hall upon the right. In front of the latter is the dining-room, behind it a breakfast-room. Upon the left of the hall are parlour and library. The house was commenced in 1791 and completed in 1801. Francis Hopkins contracted with the owner to transport by shallop at one dollar per thousand the 250,000 bricks purchased from Jeremiah Hornkett, brickmaker, of Philadelphia. Thomas Spikeman of Wilmington laid the bricks. Boatman William McCormick conveyed the lumber bought in Philadelphia of John Britton, Jr. Peter Crowding of Philadelphia was the contractor for the carpenter work. The stone cutter was James Traquair of Philadelphia. In 1845 the house was bought by the Couper Family, of which a descendant, Miss Hettie Smith, is the present owner and occupant.

*SOME MANSIONS OF DELAWARE*

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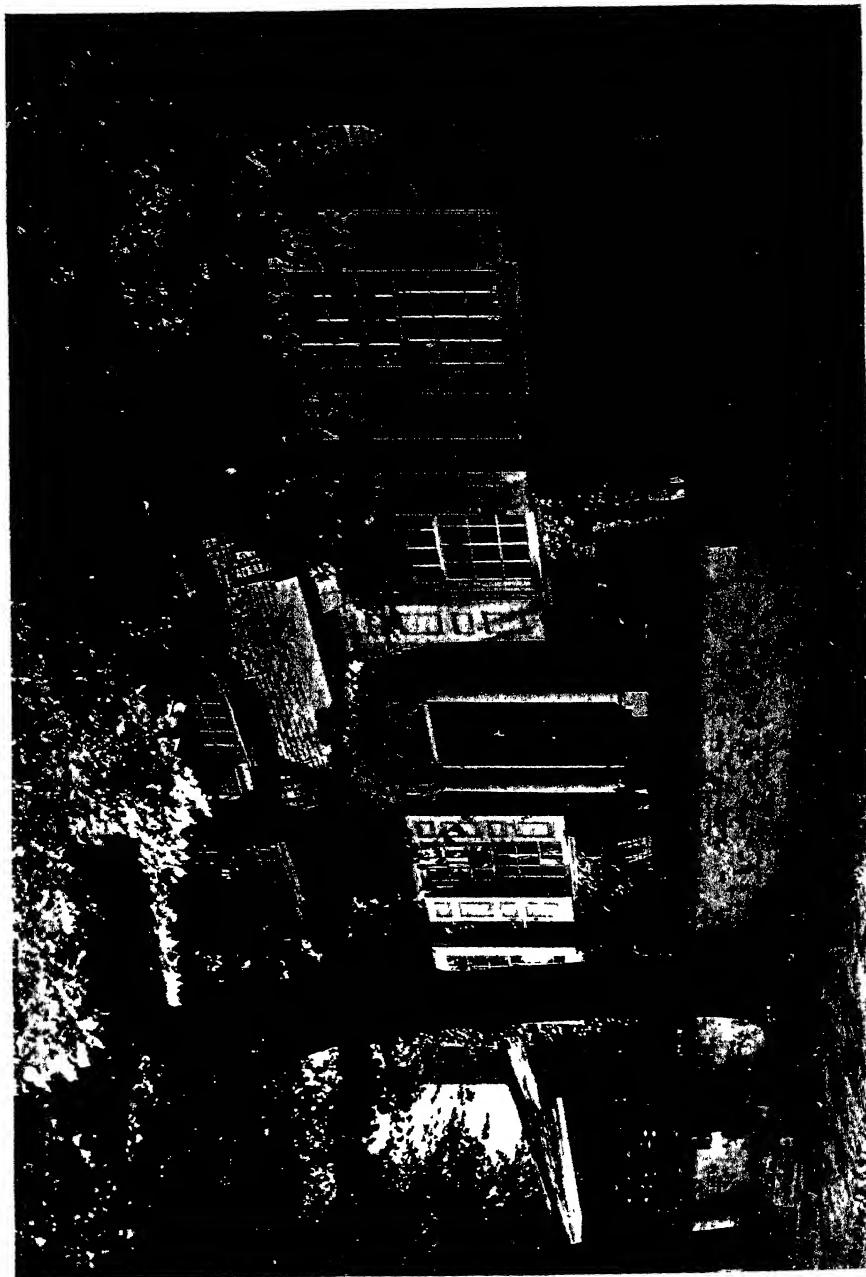
## THE CORBIT HOUSE—1772-74—ODESSA

**A**MONG the industries supported by the fertile country surrounding Cantwell's Bridge on the Appoquinimink Creek was that of tanning, and the local master of the trade was William Corbit. Having acquired considerable wealth, the worthy Quaker decided to provide himself with a house. It was begun in 1772 and finished in 1774.

The bricklayer was one McConaughey, who laid, it appears from the original owner's careful memorandum of his expense, some ninety thousand bricks. The cellar walls contained one hundred and nine perches of stone. Forty hogsheads of lime were needed for the mortar. The rough carpentry work, such as laying of joists and the framing and covering of the roof, proceeded with the brickwork. Sixty-six hundred shingles were dressed and laid for the roof; the "flat" or deck at the summit was covered with sheet lead. The laths were duly split and laboriously applied in the old-fashioned, but thorough way.

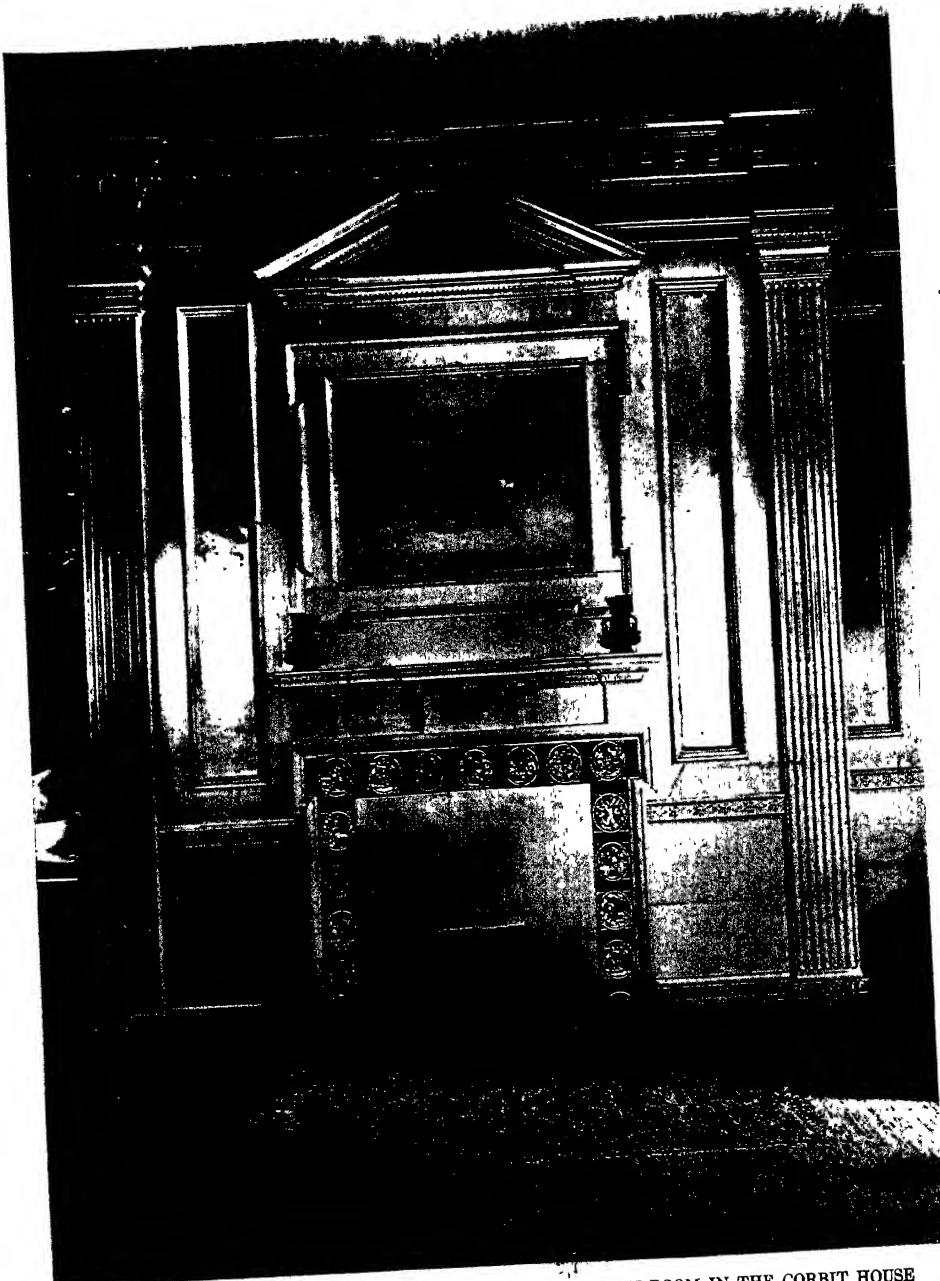
The sashes were hung with cord and lead weights. According to the custom of the time, soon after the bricklayer began his work, an agreement was made for the finished woodwork or joinery of the house. This was entrusted to Robert May & Co., who wrought it of red cedar and yellow pine. The final account of this firm dated August 18, 1774, in which is itemized what would seem to be every piece of finished woodwork that could have gone into the house, reaches the total of £563 14s 0d.

Although the house is situated on the wide tree-lined road that constitutes the Main Street of Odessa (this name having superseded that of Cantwell's Bridge in 1856), it does not front upon that thoroughfare, but upon a lane which soon loses itself in the fields, and gives the southeastern front of the house a wide outlook over



THE CORBIT HOUSE—ODESSA, DELAWARE

Original Owner, William Corbit



CHIMNEY-PIECE OF THE PANELLED SECOND-STOREY DRAWING-ROOM IN THE CORBIT HOUSE

## SOME MANSIONS OF DELAWARE

tilled acres. This front is 46 feet broad, and the depth of the house is 36 feet. At first the kitchen was in the cellar, but this inconvenient arrangement was corrected prior to 1800 by building a separate wing. Entering the house, the usual bisecting hall is found ten feet wide between brick walls, with two rooms on each side. That one of these rooms on the first floor was a bedroom demonstrates the absence of any prejudice then held against sleeping with the ear so close to Mother Earth.

The hall and the rooms are equipped with the complete wood detail characteristic of the period, but the most remarkable and interesting feature of the Corbit House is the splendid drawing-room upon the second floor. In being found there it is common with some of the finest Colonial houses of the South. Although the ceiling height of 10 feet 9 inches is four inches lower than that of the first storey, it is far from according ill with the other proportions of a room that is about 16 by 28 feet, and panelled on all sides from floor to ceiling. Some of the horizontal lines, such as the skirting and the chair-rail, are enriched throughout their length with hand-carved patterns. The stately chimney-piece, the rich cornice, the well-proportioned panelling, all contribute to a complete and consistent scheme. To the extent of our knowledge this is the only example of such a room existing in the region this volume attempts to cover. Cherished heirlooms in the shape of numerous pieces of contemporary furniture add much effect to the interior of the house. The clock upon the stair was made by no less skilled a hand than that of the locally famed Duncan Beard. Within it the curious visitor may still see the original lead weights. That they are of this material testifies to the loyalty of the Corbits to the King's cause, for those who cast their lot with the American patriots cast also the lead they possessed into the bullet mould. Much of the furniture was made by John Janvier, another craftsman locally celebrated, and worthy to be remembered as an artist joiner whose touch was well-nigh magic upon the wonderful wood then known as "walnut," and since as mahogany.

The hipped roof of the house is pitched at the angle of  $34^{\circ} 43'$  and contains six dormers, a seventh having been transformed some-

## COLONIAL ARCHITECTURE

time in 188- into a stair reaching the attic, so that an original stair serving this purpose could be removed from a second-storey room. The house is now owned and occupied by Daniel W. Corbit, Esq., a descendant of the original proprietor.

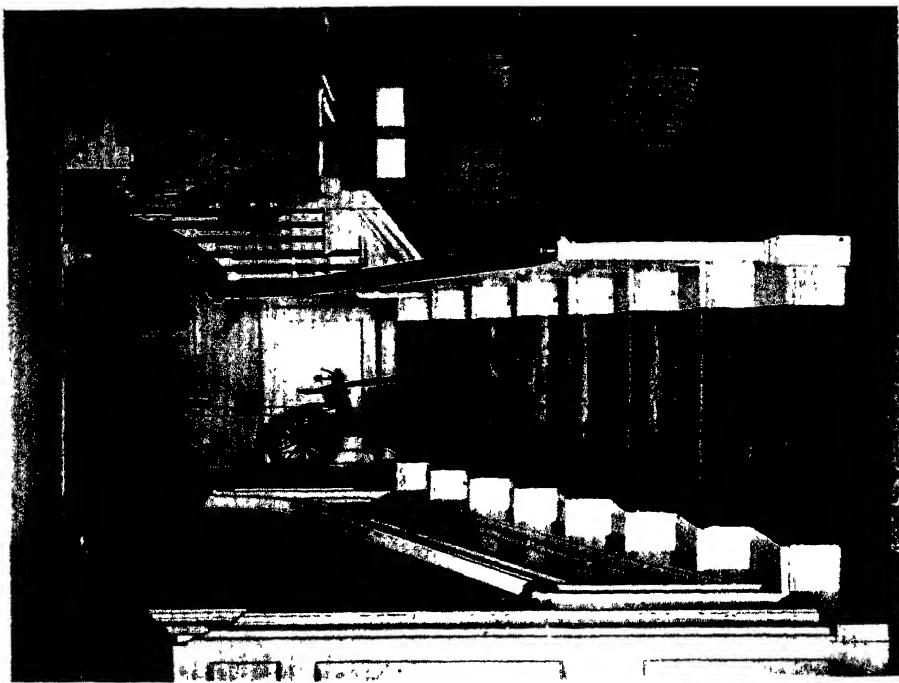
### THE WILSON HOUSE—1769—ODESSA

Next to the Corbit House, with its front facing the main road through the town, is the Wilson House. It is stated by the present owner, Mrs. Mary Corbit Warner, that it was built in 1769 and then occupied by David and Mary Corbit Wilson. Its convenient size, good proportion, and pleasant homelike character may awaken a very natural temptation to reproduce it to-day. With a frontage of  $47\frac{1}{4}$  feet and a depth of  $20\frac{1}{3}$  feet, it has the hall running through it, with the stair turning in three flights at the farther end. Upon each side is one fine large room with hospitable fireplace whose effect is emphasized by surrounding panelling. A service wing at the rear or southwest gives easy communication to the dining-room, and thence to the front door. The addition of piazzas at the west provides the only facility originally lacking for the enjoyment of the pleasant surroundings.

### BELMONT HALL

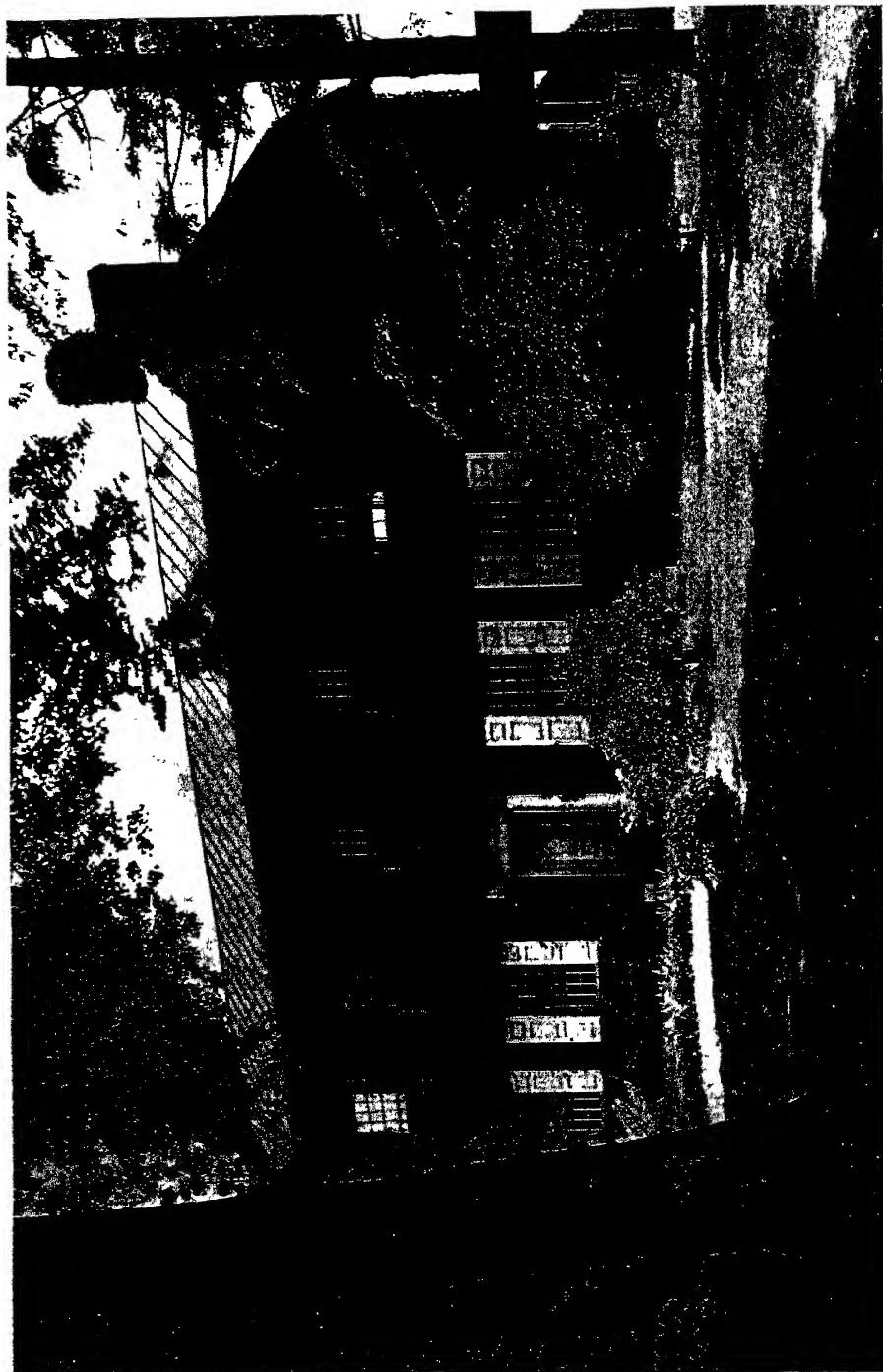
Perhaps the most celebrated house in Delaware, considering the historic events of which it has formed the scene, is Belmont Hall, on the southern outskirts of Smyrna. It displays a different type of house plan. Imagine two 2-storey buildings each 18 by 16 feet, standing 14 feet apart, the longer axis of each paralleling that of the other. In front of these and joined to them, picture another building whose length was approximately equal to the two wings and the space between. We have then a crude letter U, and such was and is the plan of Belmont Hall. The little wings at the rear were built, it is stated, in 1684, and the front portion was added shortly afterward. This latter portion, however, was superseded in the year 1770 by a new front portion, which is the one standing to-day. It is nearly 46 feet wide and  $21\frac{1}{4}$  feet deep.

HALL AND STAIR OF THE WILSON HOUSE



ENTRANCE OF THE CORBIT HOUSE





THE WILSON HOUSE—ODESSA, DELAWARE

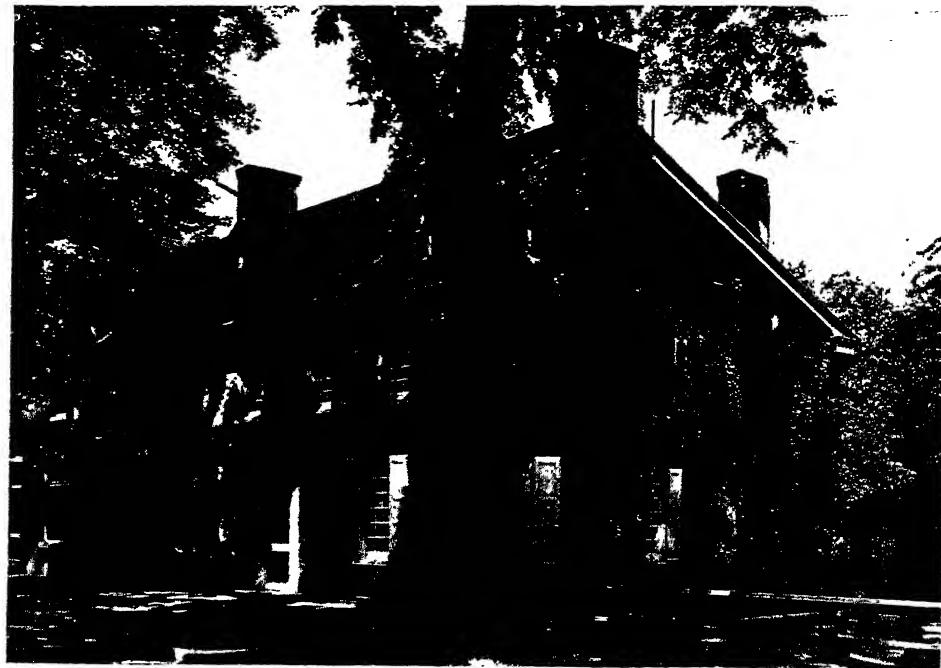
Original Owners, David and Mary Corbit Wilson



INTERIOR OF THE WILSON HOUSE



INTERIOR OF THE RIDGELY HOUSE



THE RIDGELY HOUSE  
On the Green, Dover

1728

Original Owner, —— Brinkley



BELMONT HALL—SMYRNA  
Erected 1770, after Acquisition of the Property by Gen. Thomas Collins

## SOME MANSIONS OF DELAWARE

Having acquired the property at that time, the improvement was made by Thomas Collins, who was Brigadier-General of the Delaware Militia in 1777, and afterwards Governor of the State. The house is not elaborate within. The wood now wears a chocolate-brown color, and the zeal of past owners in their efforts to improve the fabric has not been altogether happy. Interest attaches upon the exterior to the gambrel roof with the deck upon its summit. Here, it is said, the sentries paced in guarding the mansion, when it was headquarters of the American patriots during the Revolution. One of the sentries, the story goes, was shot; and, tumbling down the narrow winding stair, expired in one of the attic rooms below, where stains on the floor are pointed out to the visitor.

### THE RIDGELY HOUSE—1728—DOVER

Whoever enters the park-like quadrangle of Dover known as "The Green" will soon have his eyes arrested by the quaint front of the Ridgely House. Investigation, as far back as it has gone, reveals the name of one Brinckley as the earliest owner. The house when originally built in 1728 had a frontage of 37 feet and consisted of a living-room and "best-room" downstairs and two rooms and attic above.

Between 1740 and 1750 the house was purchased by the Ridgelys, who added two rooms on each floor at the back. The roof of 1728 is still to be seen under the larger roof of c. 1745. About this time also a one-storey office 11 $\frac{3}{4}$  feet wide was added at the west for Charles Ridgely, who was a physician. In 1817 or 1820 an additional storey and attic were added to the office. In the room over the office, which was known as the "office chamber," the master of the house, then Henry M. Ridgely, a lawyer, could lodge a client from a distance over night when necessary. The kitchen portion of the c. 1745 addition, having yielded to decay, was rebuilt about 1883. About the same time the old sash and some of the old trim were removed and cheap "stock" material substituted. In 1910 the present cornice and doorway were constructed from drawings prepared by an architect, and other parts of the commonplace trim of thirty years ago

## COLONIAL ARCHITECTURE

partially replaced. The sashes we now see were made in 1910 from an original sash which had been preserved.

Hardly 18 feet above the pavement is the eave. The wall of this modest proportion is built of larger bricks than those of any house shown in this volume. For half a century these bricks had been painted, and, before that, treated with whitewash and red brick stain. The present owner had them successfully cleaned with lye applied by the untiring hand of a faithful old negro, who day by day brought new gangs of men to aid. Some parts were cleansed seven times. The end of the house, seen from the east, reveals the enlargement of c.1745. Here, the centre of the chimney is 10½ feet from the street. As it was formerly in the centre of the gable, by doubling this distance, 20½ feet are obtained as the depth of the original structure. The rear addition now makes the total depth of the house 37½ feet. Similarly the front door was once in the centre of the house before the office was added to the west. This door opens into one side of a pleasant living-room, where a stair winds upward from a corner beside a fireplace. The woodwork is pine and cedar unpainted, but appearing well under an oil and wax treatment. The opposite end of the living-room opens into the parlour, which in turn communicates with the dining-room at the rear. A hall runs from the living-room through the house to the garden, and across this hall from the dining-room there is access to the kitchen. The low ceilings, but 8½ feet in the first storey, and 8 in the second, give no little charm to the inside of the house, and cause the squat and comfortable character of the exterior. There are traces upon the front between the second-storey window-sills of a former pent roof. All walls of the house are plastered except the front, where the aged bricks, exposed again to the light of day, present a delightful blending of mellow tones.

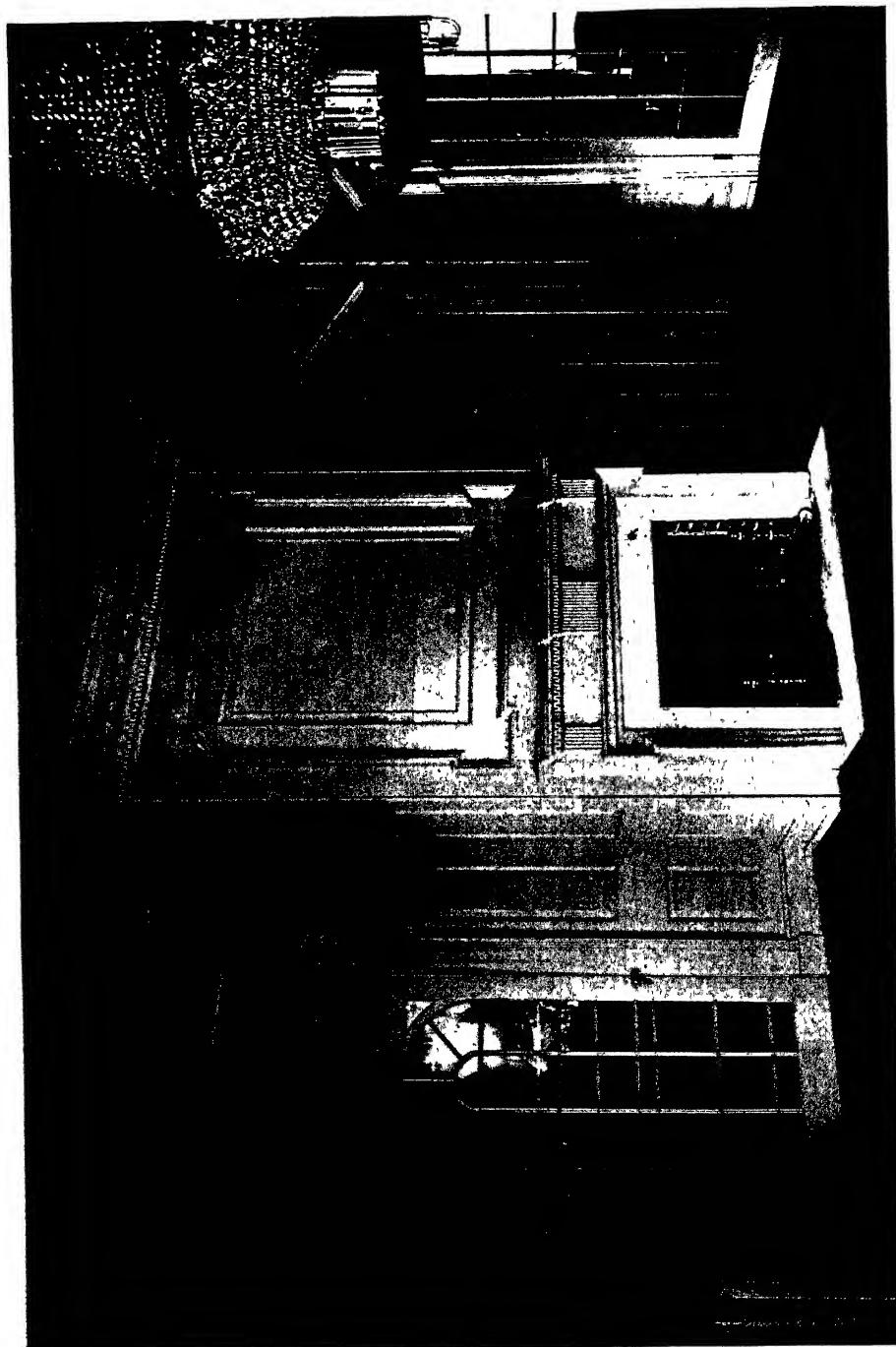
### THE HILLIARD-COWGILL HOUSE, DOVER

The Hilliard-Cowgill House at Dover is an example of an old Colonial landmark intelligently restored. Acting on the advice of his architect, Mr. Daniel O. Hastings, who recently acquired the property, proceeded carefully with a programme of renewal that was



THE HILLARD-COWGILL HOUSE—DOVER, DELAWARE  
Recently Restored

DRAWING-ROOM OF THE HILLARD-COWGILL HOUSE  
Recently Restored



## SOME MANSIONS OF DELAWARE

always kept within reasonable limits and in harmony with the character of the old original. A verandah was added on the side formerly the rear and the service wing was extended by a small addition.

On approaching the property, a wall 43 feet broad and surmounted by a gable is seen. Upon the left of this, facing the north-east, is the original "front" of the house. Here a doorway gives access to a hall 15 feet wide extending through the house directly behind the aforesaid gabled wall. At the far end of the hall, the stairway ascends over the door that gives egress to the new verandah. Upon the left of the hall are the drawing-room and dining-room, and further to the left is the service wing. Upstairs, the same division of space obtains where the 15-foot hall serves as a living-room, and a narrower hall has been transformed into a bathroom.

It is apparent that the Cowgill House was originally designed to be nearly double its present length, that the hall and the front door were intended to be in the centre of the completed house. Why the design was curtailed in execution by making one boundary of the hall a finished external wall is a mystery. It would be a diverting occupation for a future owner to complete the house as it was originally planned in accordance with other structures of its type. The search for hand-made bricks and other materials of a former uncommercial age would be absorbing, to say the least.

*LATER COLONIAL HOUSES*

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**S**ECLUDED from the Skippack Pike by overgrown shrubbery and aged trees, stands the mansion built in 1796 for Anthony Morris, and known as "The Highlands." The design and construction of the house are quite late, and, therefore, it illustrates, as do also the Read House at New Castle and the Johnson House at Salem, the close of our Colonial period of building. The front, facing south-east, displays an ashlar wall  $61\frac{1}{4}$  feet broad built of stone of very light chocolate hue. Pilasters 31 inches wide, and of marble, extend from the basement course to the level of the second-storey window-heads, and are surmounted by a portion of entablature, the cornice of which develops into that surmounting the front—and only the front—façade. Above the pilasters a gable of the roof is treated in the manner of a pediment.

The first floor is reached by steps and platform of marble, under an ornate porch, and a delicately wrought doorway. The main hall, 12 feet wide, traverses the depth of the house, which is  $45\frac{1}{2}$  feet. At its far end a stair hall, about 17 feet square, joins it upon the left and contains a stair over 5 feet wide. Under the landing of the stair a door leads to the basement below in which the kitchen always has been, food being carried thence to the dining-room at the rear of the first floor to the right of the hall, a distance recently shortened by means of a dumb-waiter.

Under broad verandahs at one end and rear of the house, the earth has been excavated and brick-paved areas give light and air to the basement.

The halls are spanned by broad elliptical arches and all the interior doors have semicircular heads formed in the 18-inch stone walls which divide the house internally. The ceilings of first and second storeys are 13 feet each; and together with the conspicuous pilasters of the exterior, give dominating height to the house. In the wood detail, not to mention the iron balconies, there is an apparent effort

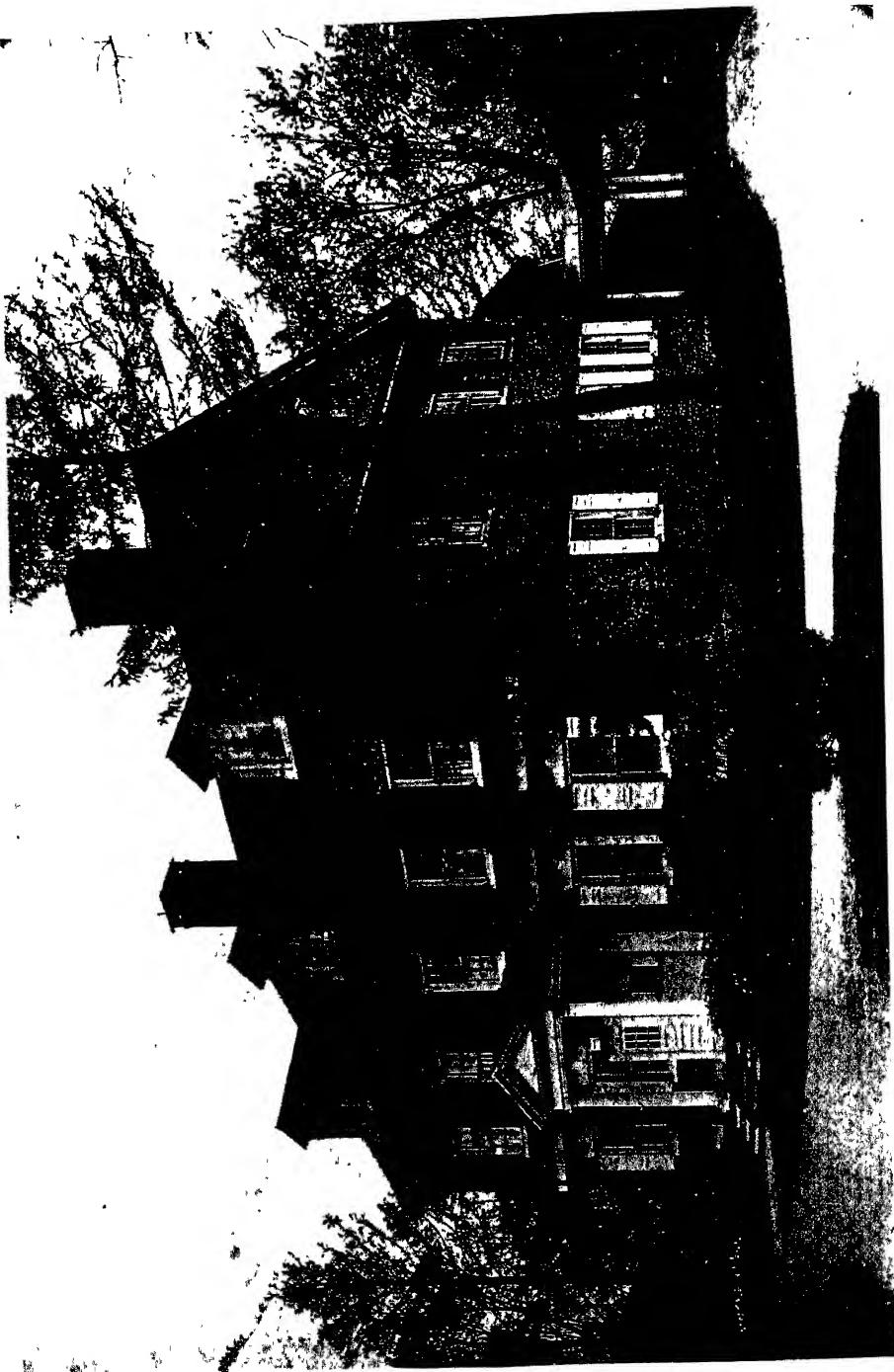
Original Owner, Anthony Morris

THE HIGHLANDS—NEAR WHITEMARSH, PENNSYLVANIA

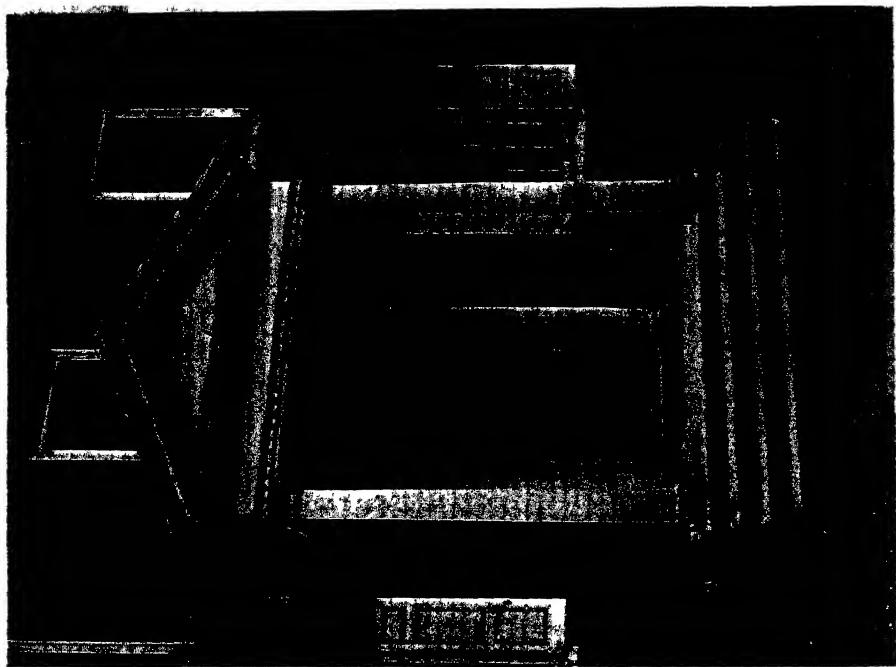


Original Owner, John Johnson, Jr.

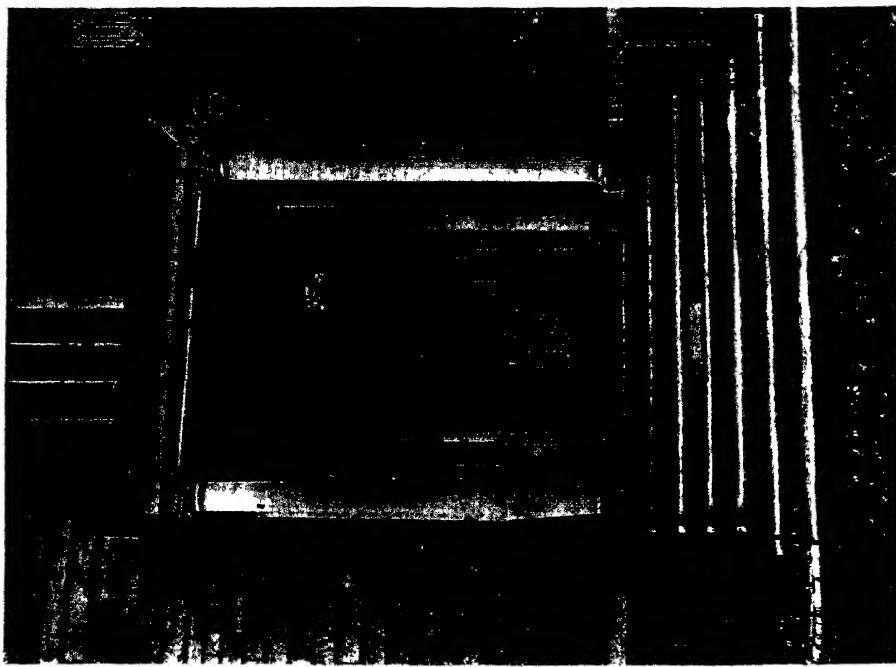
UPSALA—GERMANTOWN, PHILADELPHIA

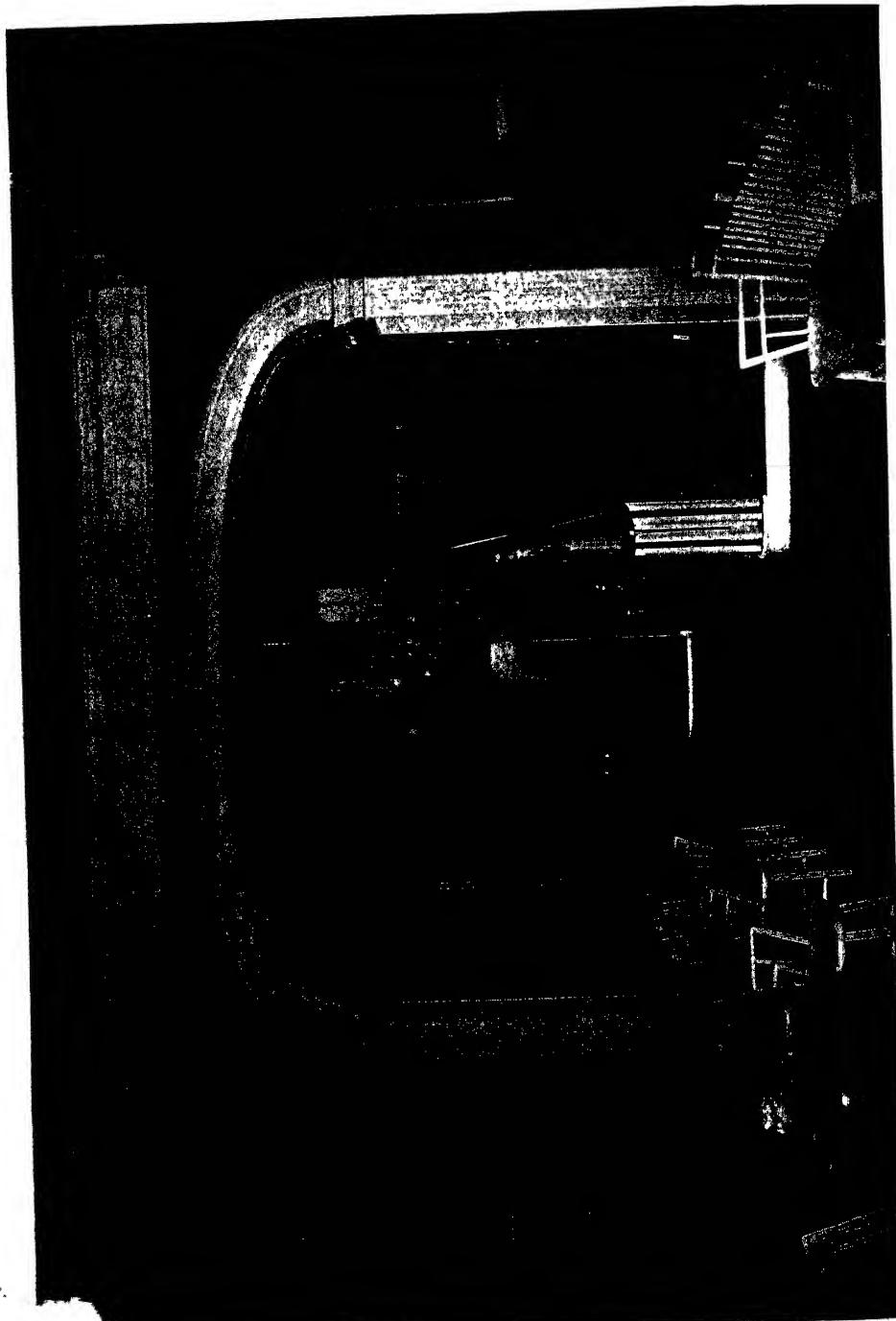


ENTRANCE PORCH OF UPSALA



ENTRANCE PORCH OF THE HIGHLANDS





THE HALLWAY OF UPSALA

## LATER COLONIAL HOUSES

to depart from the traditional forms of the style, to gain, in short, the variety that has been frequently sought in house-building ever since the stately Highlands was erected.

Upsala stands directly opposite Cliveden, and likewise faces the Main Street of Germantown. Three years were spent in building it. One of the copper rain-conductor-heads bears the date of 1798, and family records show that John Johnson, Jr., moved into the house in 1800. Frederika Bremer, the Swedish authoress, who was once the guest of Sarah Wheeler Johnson at the house, suggested that it be named "Upsal," or "Upsala" as spelled in Sweden, and so the house has been known.

The plan is distinguished by being nearly square, having a depth of 44 feet compared with a length or frontage of 48. The hall, in running through the house, is spanned midway of its length by an elliptical arch carried on pilasters. Shortly beyond, there is a most spacious and easily ascended stair. Two rooms are found on each side of the hall in each storey, and in these are delicately ornamented mantelpieces, with shelves at the rather unusual height of  $5\frac{1}{2}$  feet above the floor. The rooms of the first floor are adorned where their ceilings meet the walls with a Roman design of cornice, exquisitely modelled in plaster, it is supposed, by Italian workmen.

From the rear, the service wing containing the kitchens projects itself at a slight angle with the front of the house. Opening into one of the kitchens there was originally built a bathroom with outside drain and a "shower-bath" which was first filled by hand with buckets, and, when used, was set in operation by the pulling of a wire. Three bathrooms have been installed in recent years.

The front is veneered with ashlar three inches thick applied to the rubble wall behind, the sort of wall that is exposed upon the north end, and at the south has been plastered over, presumably to render less damp a side of the house where the sun seldom shone because of the grapes always cultivated there on trellises.

The windows in stone openings 3 feet 11 inches by 6 feet 8 inches, though not departing materially from the proportion of earlier examples, we now find divided into 12 lights and the muntins have

## COLONIAL ARCHITECTURE

become much narrower and lighter. The lintels and the band-course above are of marble. The entrance porch, of beautifully wrought wood, is as old as the house; indeed, Miss Sallie W. Johnson, one of the owners and the present occupant, assures us that the porte-cochère has been the only external addition.

The house that stands in the centre of Vernon Park, Germantown, and now the museum of the local Site and Relic Society, exhibits many refinements unknown to the earlier builders. The sturdy window muntins and fanlights, the bold mouldings and heavy cornices produced by the crude tools and less habile hands of forty years before have disappeared, and in their stead are elegance, delicacy and lightness. The rectangular bulk of nearly 50 by 23 feet preserves the traditional Colonial shape of house, but all the minor parts have become greatly attenuated and smooth plastering covers all the walls. James Matthews ordered the house built in 1803.

Louden, the older portion of which was built about 1801, stands upon a hill overlooking the Main Street of Germantown above Wayne Junction. Several accretions have made it a comfortable modern home; but the main body, to which bays, wings and portico have alike been added, exhibits the Colonial manner as the nineteenth century opened.

Many houses of the present which are desired to be in the Colonial style, with features rendering them more livable than were the early prototypes, may be modelled after the manner of the Johnson House at Salem, N. J. With sides nearly equal to the street façade we have almost a square plan penetrated by two passage-ways. Instead of a hipped roof the end walls form a gable. This was due probably to the fact that the fireplaces were upon the outside walls of the house instead of the internal position noted in former cases. Rising above the gable and giving it a picturesque outline, they also terminate the deck that runs the length of the house. Though the house was built in 1806, the detail of the doorways and of the dormers has lost none of the beauty of Colonial work at its best.

Before the region to the northeast of Philadelphia, known as Frankford, was invaded by manufacturing, Chalkley Hall was one of



VERNON—GERMANTOWN

1803

Original Owner, James Matthews



THE JOHNSON HOUSE—SALEM, NEW JERSEY

1806



LOUDON—GERMANTOWN

Original Owner, Thomas Armat

1801



CHALKLEY HALL—FRANKFORD, PHILADELPHIA

Original Owner, Thomas Chalkley

1723 The Wing—1776 The Main Building

## LATER COLONIAL HOUSES

its most conspicuous homesteads. A long building of two and a half stories was built for the Quaker, Thomas Chalkley, when he moved thence from Philadelphia in 1723. More interesting, however, is the larger or main building erected to adjoin the old by Chalkley's son-in-law, Abel James, about the year 1776. The ashlar walls are of stone, said to have been brought from Manchester, England, as ballast. Accurately hewn, it forms the facing of walls three stories in height. A central bay projects slightly from the main body and bears a broad low pediment. This pediment intersects a hipped roof below a deck that was formerly ornamented by a high wooden balustrade. The corners of the buildings are emphasized by means of pilasters instead of the quoins of an earlier period. The pilasters are rather narrow for their height, and rise to a shallow cornice, a short section of entablature intervening.

The height of three stories below the main cornice is seen in only one other house, the central portion of Waln Grove. The two houses are only a half mile apart. To the fact that many of the same craftsmen probably worked on both houses,—perhaps the drawings for both were made by the same hand,—may be ascribed a degree of similarity in their appearance.

## *CHURCHES OF THE SWedes AND ENGLISH*

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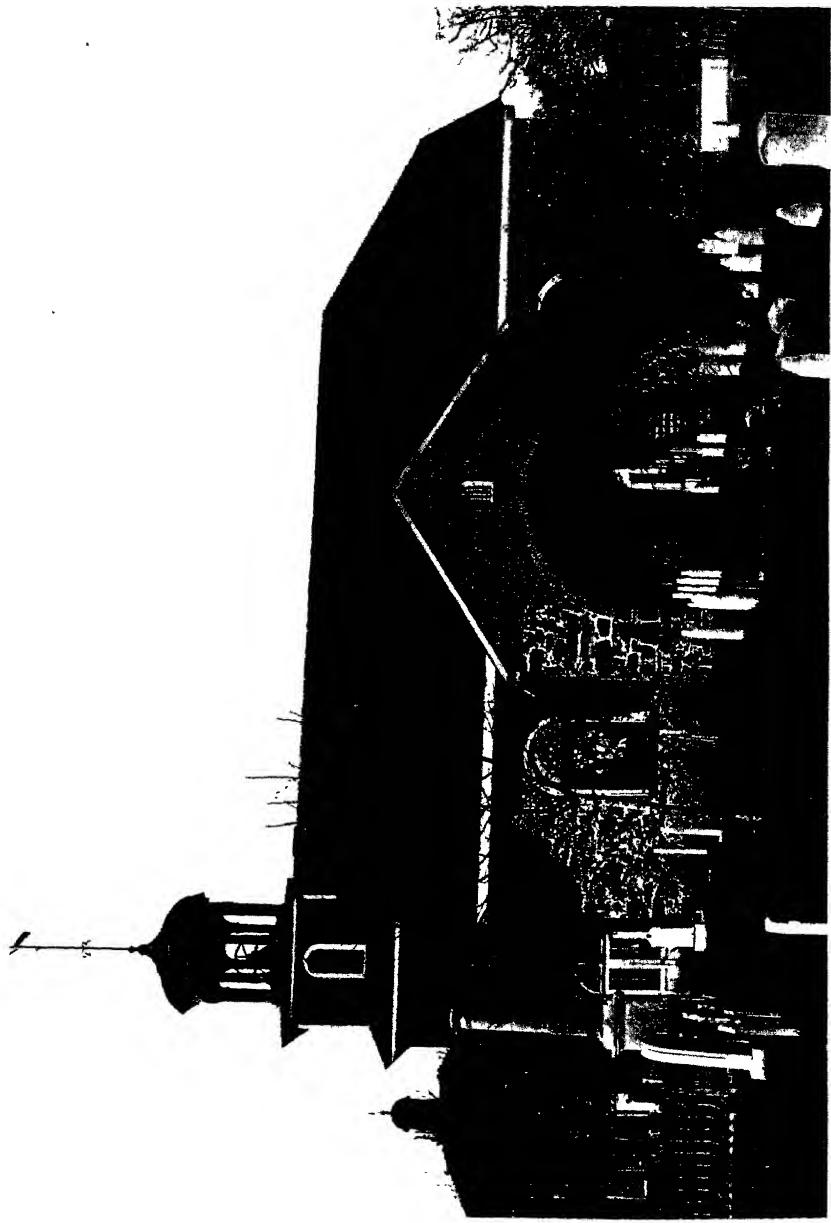
### HOLY TRINITY (OLD SWedes), WILMINGTON

**I**N October, 1697, the pastor and churchwardens contracted at Christina with mason Joseph Richardson to build the Swedish Church. The mason, having broken his contract the following May, Joseph Yard of Philadelphia continued the work, assisted by his three sons. Agreement was also made with the carpenter, John Smart, from Philadelphia, who had with him as comrade another named John Britt.

The sawyers were paid six shillings for each hundred feet, and allowed free lodging, meat and drink, with all the timber ready on the sawpit. Lime was obtained from a Quaker, Joseph Lownes, of Upland, who brought it by sloop down the Delaware and delivered it unslackened on the bank of the Christina at 20d. a bushel. Stone was quarried from and hewn on Asmund Stidham's land north of the church and was hauled on sleds in the winter and in carts in open weather. Sand was obtained from Jacob Van de Ver's island.

The roof "began to be raised in November, some of the congregation taking hold and happily finishing by the blessing of God without any accident." In April the glazier arrived, a Hollander named Lenard Osterson, who was to have sixteen pence the foot and be furnished with free board to boot. By the 28th of April the gable ends were up and "all the laths nailed to the arch of the roof."

Upon the west end was set in letters of iron made by Matthias de Foss an inscription which, translated, signifies: "If God be for us who can be against us? In the reign of William III, by the Grace of God, King of England, William Penn, Proprietor, Vice-Governor, William (Markham), the Most Illustrious King of the Swedes, Charles XI, now of glorious memory, having sent here Ericus Tobias Bjorck,



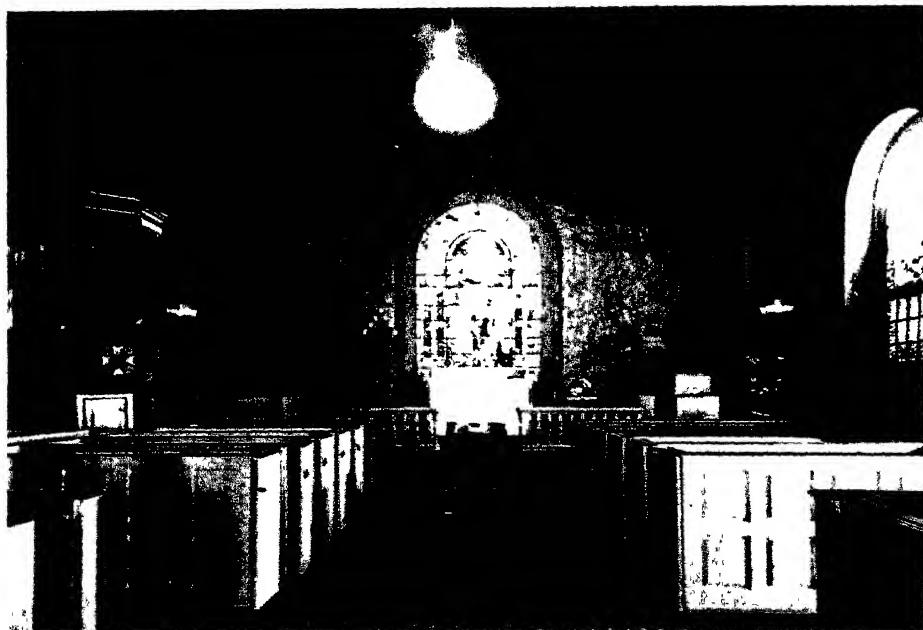
HOLY TRINITY CHURCH AT CHRISTINA  
Old Swedes, Wilmington, Delaware

1097-1099

A View from the South



Within the South Porch



Interior  
OLD SWEDES CHURCH—WILMINGTON, DELAWARE

## CHURCHES OF SWedes AND ENGLISH

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of Westmania, Pastor Loci." Over the large window on the east end was placed an abbreviated Latin sentence signifying: "Light from on high shines in the darkness." Over the door on the south side was the word "IMMANUEL." And on the north side, the following sentence: "POLA NR CHRISTA"—Christ is our pole-star.

On July 4, 1699, the building was occupied for worship. In 1749 the south wall had so settled that the church was in danger. As a corrective, and to serve as a protection in stormy weather and from the heat of summer, the south porch was added about 1762, the stone and brickwork being done by Cornelius Hains. At first the only source of heat besides the individual hot bricks or foot-ovens was an old cannon in which fire was made, but in 1770 a stove was purchased. Upon completing the gallery February 23, 1774, twenty-five additional pews were obtained. The stairs and door to it were placed in the south porch.

It was decided to build a tower 12 by 14 feet by 34 feet high, of brick, according to a drawing exhibited by Joseph Stedham. The work went forward in 1802 and resulted in the dominating feature of the present building.

The church now stood unchanged for fifty years, and unused from 1830 to 1842. In preparing it again for occupancy, benches were substituted for the ancient pews, the brick floor was covered with wood, and the stairway and landing leading to the gallery were removed from the south porch and placed inside the church. In 1899, however, the stairs were again removed from the interior of the church, and this quaint means of reaching the gallery restored by erecting in the south porch new stairs and a landing, in form like the old. The roof was again renewed, the belfry rebuilt, the wooden floor removed from the aisles, thus exposing the original bricks.

### GLORIA DEI (OLD SWedes), PHILADELPHIA

Progress upon Gloria Dei was long delayed by disagreement as to the site. Some wanted to build at Passyunk (now Point Breeze) on the Schuylkill, others wanted it at Wicaco, which was the name of the

## COLONIAL ARCHITECTURE

Swedish settlement on the west shore of the Delaware about half a mile below the southern boundary of Philadelphia as then defined. Finally a meeting of the congregation was called May 17, 1698; and after a lengthy discussion, Dr. Clay<sup>1</sup> tells us that the question was settled by lot. Two pieces of paper, one bearing the word "Passyunk" and the other "Wicaco" were tossed about in a hat and thrown upon the ground. The latter landed face upward, the dispute was ended, and all joined in a hymn of praise.

The work went ahead so smoothly that on the 2d of July, 1700, everything was finished, and the dedication took place. Two years later the walls had shown signs of giving way. One Peter Deal advised a porch to be built on each side of the church. These wings were built in 1703 at a cost of £109 4s.

Gloria Dei finds itself to-day remote from the busy centre of Philadelphia. Entering the churchyard from Water Street below Christian, the western end of the church, surrounded by the belfry, is first seen.

The bricks have a delightful mellow tone. The main cornice is simple with plain modillions of inordinate projection. The facia board which is to be seen around the south wing has been lost elsewhere, for the nailing blocks, which must have held it, are still visible in the wall. A vigorous architrave surrounds the south doorway and the remaining wood trim is of large size, bold and vigorous, and tells of the time when oak was plentiful and near at hand. The roof is framed of timbers in the form of an "A," in which the horizontal is necessarily very high to permit of the stilted semicircular vault of the ceiling underneath. The result of this condition is that the lower ends of the timbers have spread, forcing the tops of the walls outward with them,—at this writing in some places 6 inches. The only course open at present for preserving Gloria Dei without changing its form is probably to insert iron tie-rods across the building to draw the walls together and so hold them.

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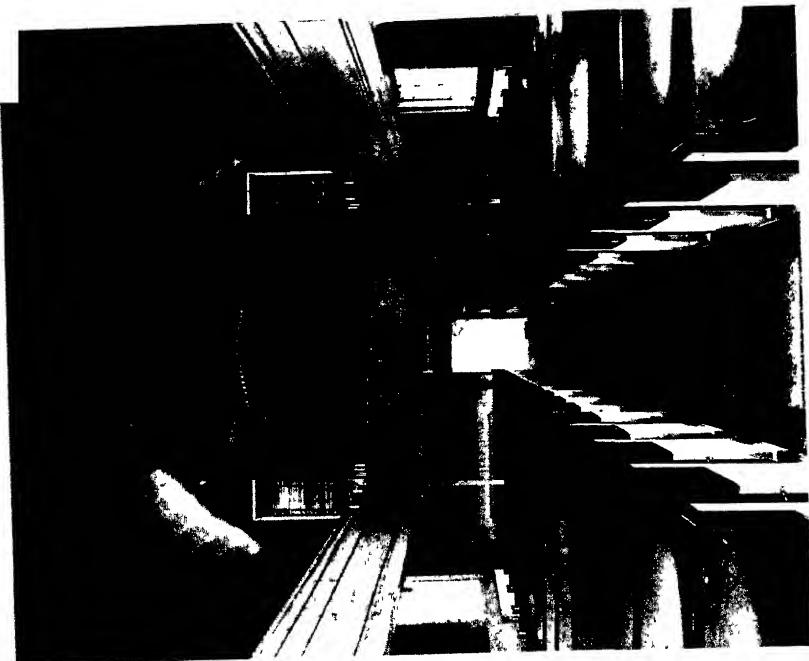
<sup>1</sup> "Annals of the Swedes on the Delaware from their First Settlement in 1636 to the Present Time," by the Rev. John Curtis Clay, D.D., Phila., 1858.



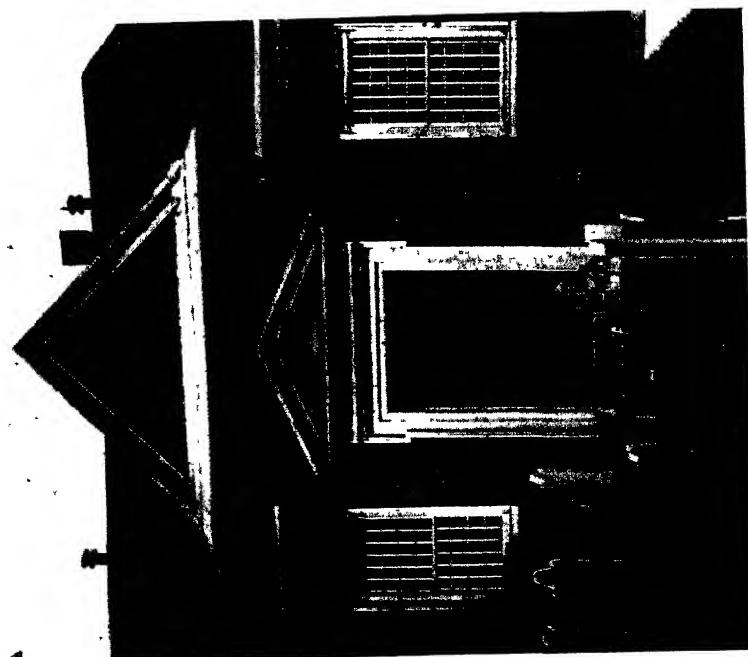
GLORIA DEI AT WICACO  
Old Swedes Church, Philadelphia

1696-1700

A View from the Southwest

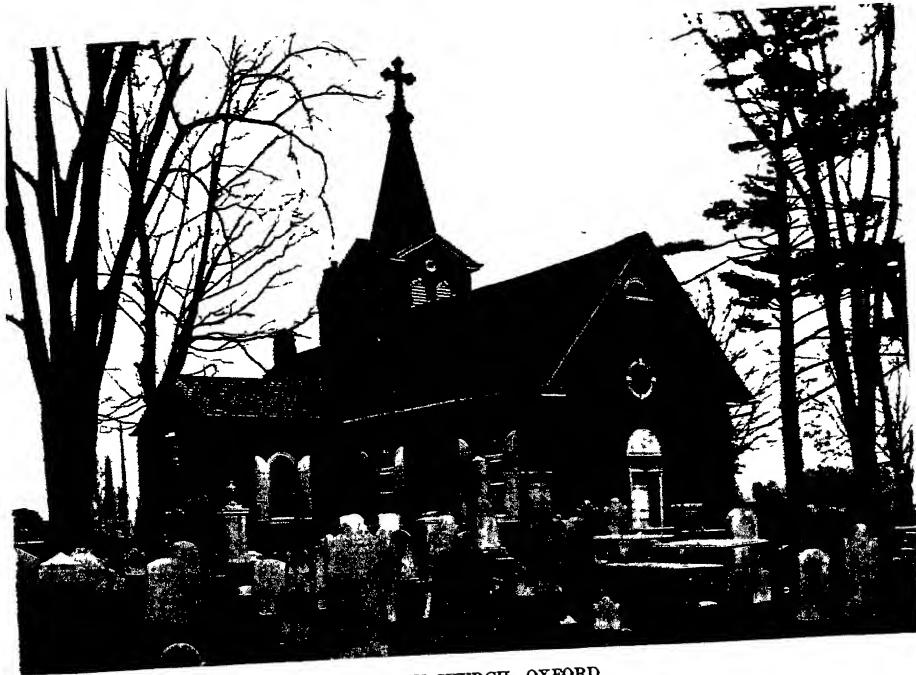


Interior looking West



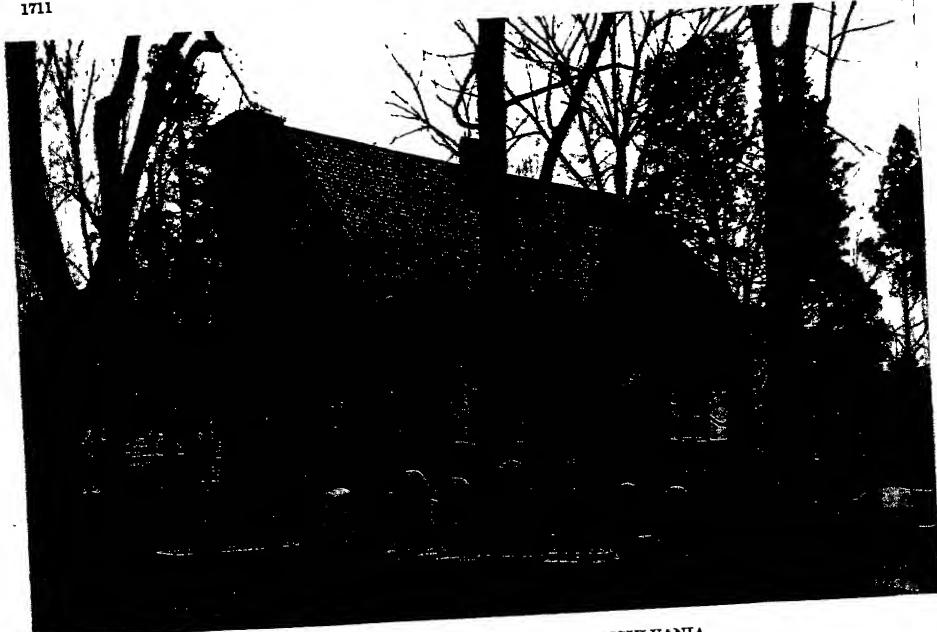
The Southern Wing

GLORIA DEI—PHILADELPHIA  
Swanson Street near Washington Avenue



TRINITY CHURCH—OXFORD  
Fox Chase, Philadelphia

1711



ST. DAVID'S CHURCH—RADNOR, PENNSYLVANIA

1713



OLD CHRIST CHURCH—PHILADELPHIA.

North Second Street near Market.

A View from the Southeast

1710-1744

## CHURCHES OF SWedes AND ENGLISH

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### TRINITY CHURCH, OXFORD, 1711

Old Oxford Church stands at the intersection of Church Lane and the Oxford Turnpike, Fox Chase, sometime an outlying village, but now within the city of Philadelphia. The main body of the church was erected in 1711, and was rectangular in plan, 25 feet wide and about 56 feet long. The walls, a brick and a half in thickness as they are, would seem staunch enough for their low height of 13 feet,—but, if one may judge from cracks on the exterior, they have not been able to entirely withstand the thrust from the gabled roof. The dark glazed “header” bricks form diamond and “figure 8” patterns over portions of the walls.

The main cornice, 14 inches high and projecting 19 inches, is of the common early form without modillions. Interesting features are the semicircular headed windows, with brick label moulds and heavy imposts separating the transom from two sashes of unequal height below, also the brick-paved porch upon the south, where sheltering walls enclose a settle upon each side of a doorway. Within, the ceiling consists of a barrel vault of crude semicircular shape. The irregularities of early handwork in the old portion described contrast with the mechanical methods by which later additions were reared, the transepts, for example, added in 1833, and the tower in 1875. Some of the old material was re-used for the choir addition in 1839.

### ST. DAVID'S CHURCH, RADNOR, 1715

Early in May, 1714, the foundation of St. David's was laid. The structure was completed within the year. It was described as 40 feet long, 27 feet broad, and 18 feet “to the square,”—i.e., to the level where the roof began, and was located with the long axis running east and west, with the main doorway in the southern side. But a doorway originally in the western end was probably at first the means of access. The eastern gable was pierced by a large window, and there were two large windows in the north, and as many in the south wall. They had the peculiarity of being stone-arched in Gothic form, though the heads of the woodwork were semicircular. The roof was sharply pitched and

## COLONIAL ARCHITECTURE

gave height to the interior, especially while the roof remained open below, the absence of other finish exposing the under side of the split shingles and the oaken rafters that retained the marks of the axe.

For many years the interior accommodations were of the rudest. No seats were provided; and if any appeared, they were brought by the individual members for their own use. It was not until the middle of the Eighteenth Century that there was any record of the existence of pews. About that time a custom appears to have originated of selling space inside the church on which the purchaser might erect such a pew as he desired. The flooring of the building in 1765 appears to have been coincident with a material improvement of the interior for the comfort of the worshippers.

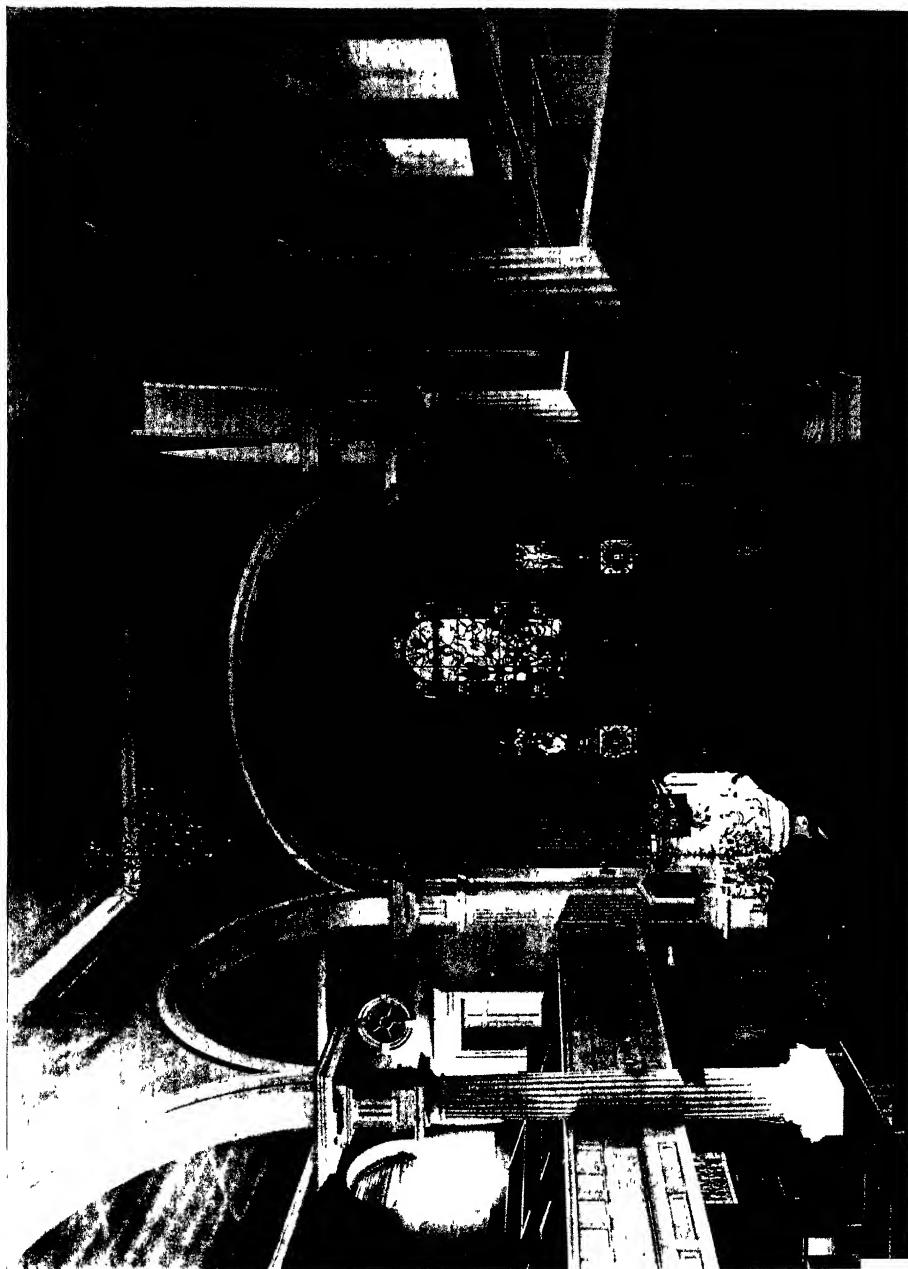
In 1771 the gallery was erected, and it is supposed that the church was then considerably remodelled at other points. It underwent other changes about 1790. In 1830 the portion of the gallery that extended over the front door was removed,—to gain better ventilation, it is believed,—and the seventeen old-fashioned high-back pews were taken away, giving place to twenty-three new ones so constructed as to face the pulpit, which was enlarged, placed in the eastern end of the church and surrounded by the present chancel. The old sounding-board, suspended by a hook, is said to have been removed at this time.

### OLD CHRIST CHURCH, PHILADELPHIA, 1727

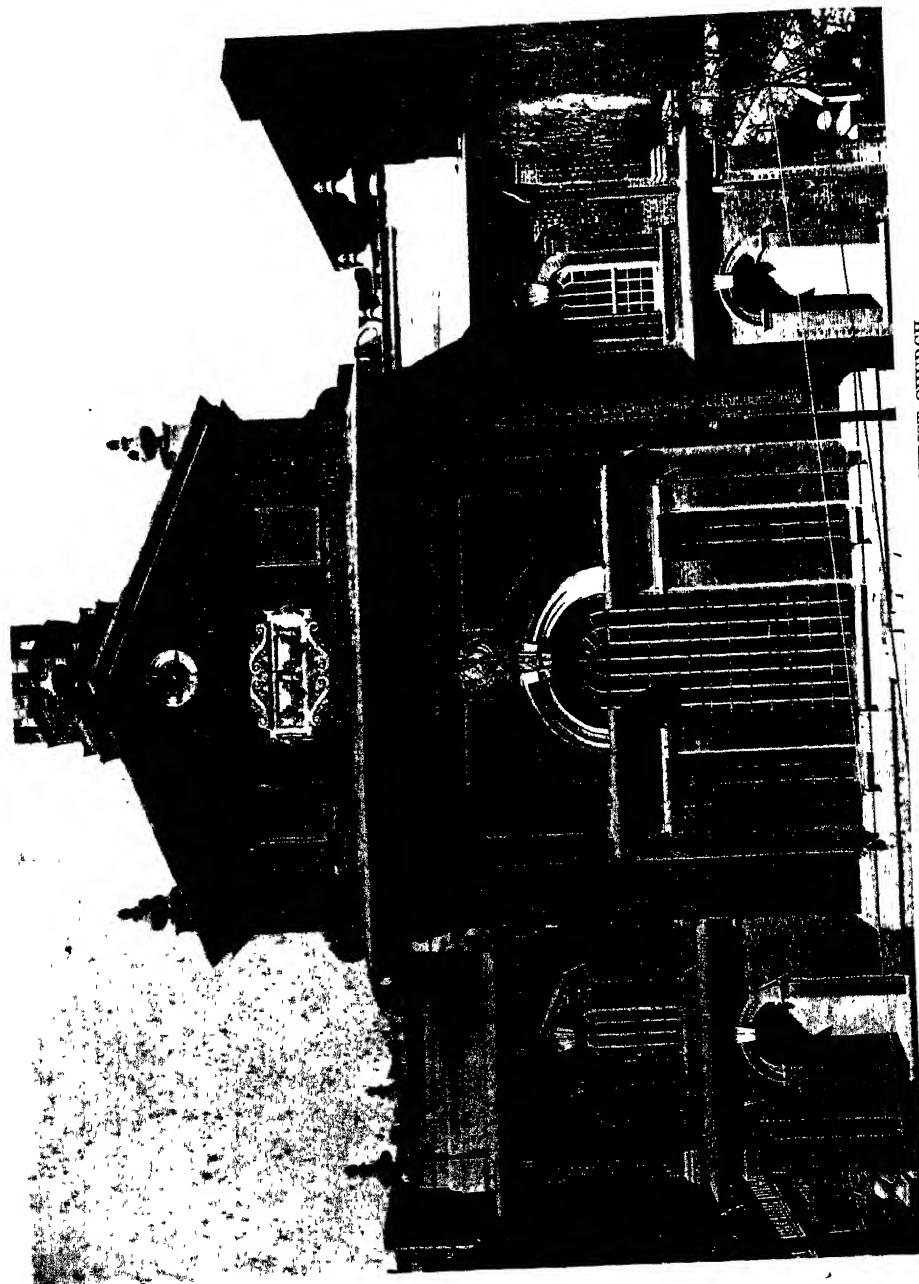
Completeness of design, permanence of materials, and elaboration of detail considered, Christ Church is second to no other religious edifice of the Eighteenth Century in America. It was the principal church of the metropolis of the Colonies.

A church built on the present site in 1695 was enlarged in 1710–11. The corner-stone of a 33-foot addition to the latter, which forms the western end of the present church, was laid April 27, 1727.

Dr. John Kearsley had charge of the work. There is no record of a design having been prepared or submitted for approval. That Dr. Kearsley produced a design, there is no doubt, for the work went immediately ahead under his management. The amount of drawing



INTERIOR OF OLD CHRIST CHURCH—PHILADELPHIA



UPPER PORTION OF THE EASTERN END—OLD CHRIST CHURCH



ST. PETER'S CHURCH—PHILADELPHIA  
Pine, Third and Fourth Streets.

1758-1761

A View from the Northeast



ST. PETER'S FROM THE SOUTHWEST

he did, or someone else did under his direction, is quite obscure. The original drawings were lost a number of years ago.

Early in 1731 steps were taken to rebuild the old or eastern two-thirds of the church, which was then described as in a ruinous condition. This work must have been started between October, 1732, and April, 1735, a period that measures a hiatus in the minutes of the Vestry. Dr. Kearsley again led in superintending the work, and it was finished by August, 1744.

After some time spent in considering designs for the steeple the Vestry concluded (June, 1746) that "in erecting the spire the draft which Mr. Harrison<sup>1</sup> drew should be followed." With the above exception no mention is made of the number of designs considered, their authors or by whom submitted. It is hardly conceivable that Dr. Kearsley did not have this matter well in hand, and possibly he had had several "drafts" prepared, of which that made by "Mr. Harrison" was the one accepted. Robert Smith was the builder of the steeple, and one of his assistants was John Thornhill. Smith also repaired it in 1771.

In 1769 a plan and elevation of a pulpit were considered. It was drawn by Mr. John Folwell, who engaged to build one agreeable thereto for £70. "It appeared to be a neat performance, and that a Pulpit constructed after that form would be a proper one." After this exhaustive analysis of the design and a discussion upon the location of the new pulpit, the work was ordered. Jesse Roe made the reading desk for £20 2s. 10d., and Timothy Barrett's bill for painting the desk and pulpit was £18.

The windows were originally small lights of glass set in leaden frames by Edward Bradley and Thomas Lassell. Both the glass and the frames were giving out in 1773. Then "the two windows in the East End were examined and found totally incapable of Repair." No

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<sup>1</sup>The absence of a Christian name here lays the identity of this Mr. Harrison open to doubt. Henry Harrison was a vestryman and active in the affairs of the church for many years. He was warden from 1752-1753 and from 1760-1762. Daniel Harrison was a Carpenter of the city, and Joseph Harrison and John Harrison were both members of the Carpenters' Company.

## COLONIAL ARCHITECTURE

longer was Dr. Kearsley to be called upon to take charge of this and other repairs, for he had died the January before. Some sash windows made of *wood* were provided according to a draught made by the assistant minister; eleven years later wooden sashes were generally installed. These, containing glass  $8\frac{1}{2}$  by 12 inches, have remained to this day, except where replaced, at great detriment to the beauty of the exterior, with stained glass windows.

In 1834 extensive alterations were made upon the recommendation of the eminent architect, Thomas U. Walter. In reinforcing the galleries, thirty-two slip pews were provided therein, and the parapets at the front were made to recede so as not to interrupt or encumber the shafts of the beautiful Doric columns. The front of the organ was moved back and two furnaces were installed as a result of the following comment of Mr. Walter upon the former crude method of heating:

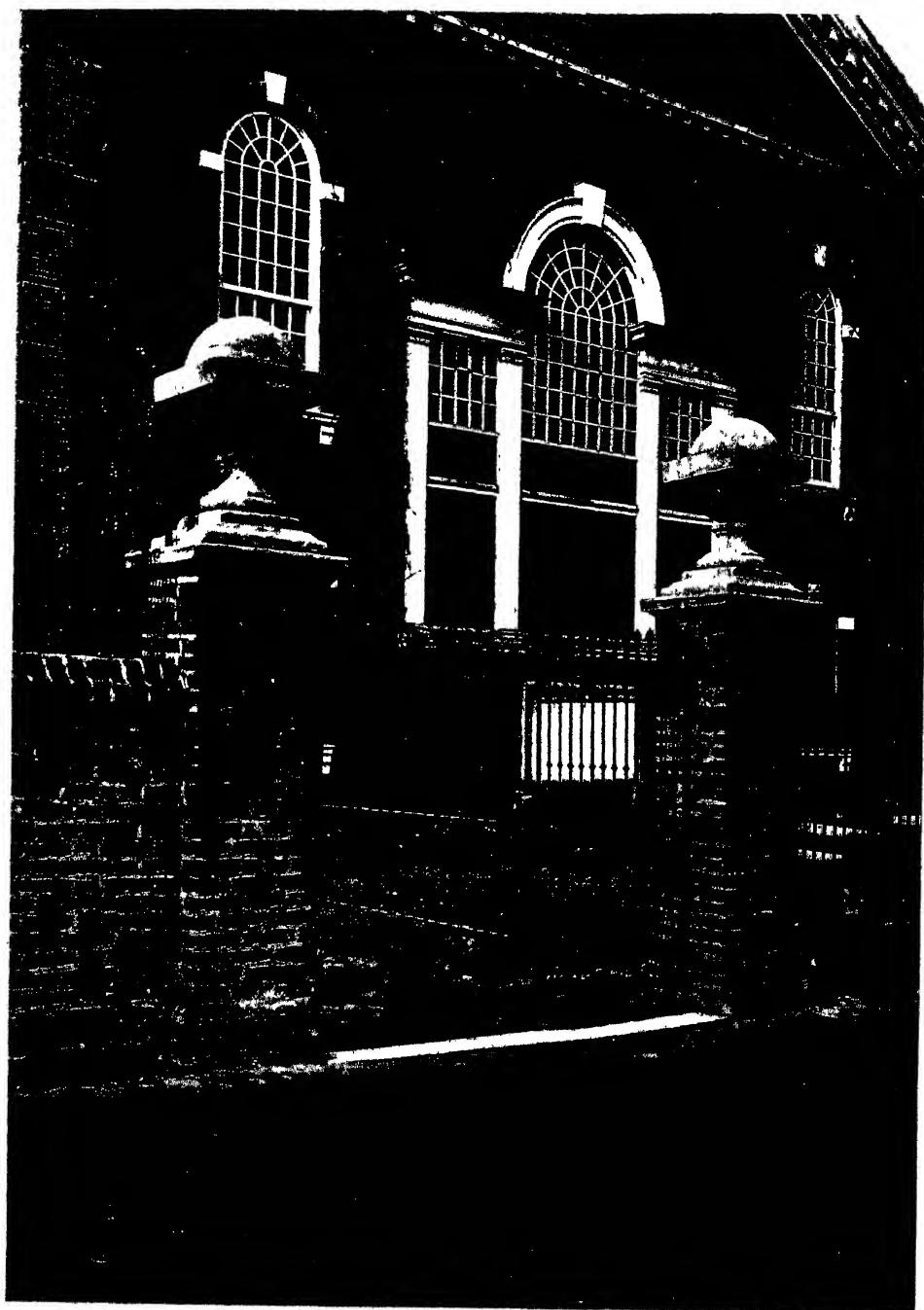
The present manner of heating the church is quite ineffectual, and the stove-pipes and flues mar the beauty of the architecture. I therefore suggest the propriety of removing all the stoves, . . . and in lieu thereof to construct a large furnace for the purpose of supplying the church with rarefied air. A cellar may be excavated under or near the door leading from the vestry-room to the nave of the church, and the furnace built in this cellar, the rarefied air to be admitted into the church through an iron grating made in the floor. This I believe to be the only method by which the church can be warmed effectually, the ceiling being so very high. By this manner of heating, we may obtain comfort, without marring the beauty of the church, or interrupting the worship, by making fires, etc.

In 1766 Philip Feyring built an organ replacing the one purchased in 1728. A new and larger one was erected in the church by Henry Erben of New York in 1837. The bells were purchased in England in 1754.

In 1838 a copper roof was put on, and the balustrade renewed. The urns, formerly of wood, were remade in the same form of gravel concrete.<sup>1</sup> On May 28, 1908, the steeple was destroyed by fire, and the underwriters entrusted John Duncan, carpenter and builder, with the task of replacing it as it was.

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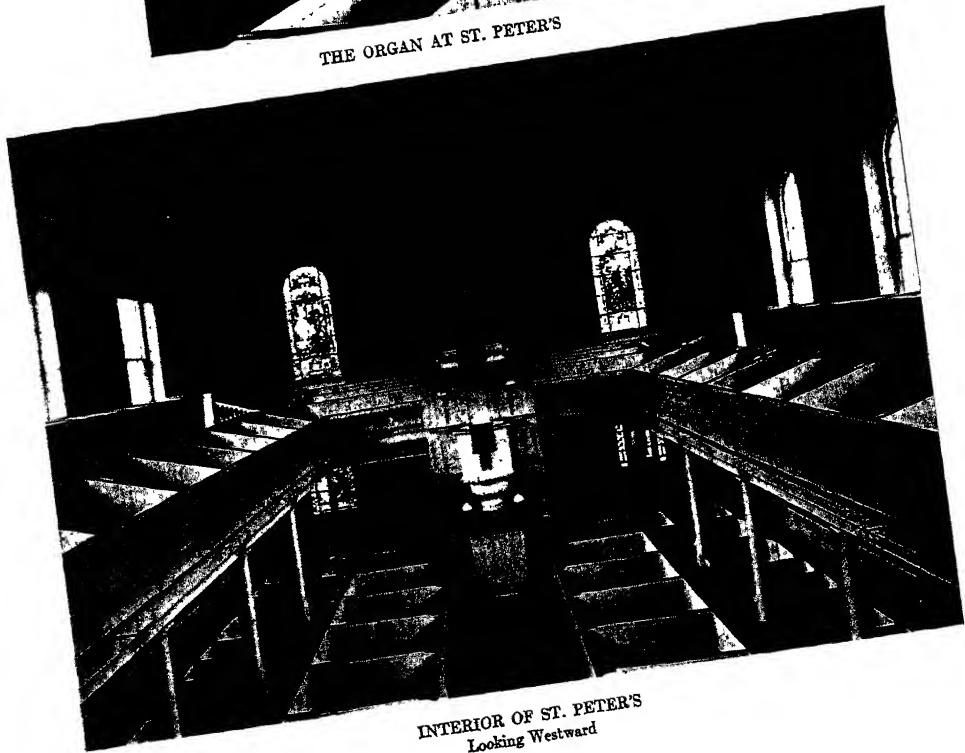
<sup>1</sup> In 1911 these had so far disintegrated that they were discarded and new ones made of cast-iron filled with concrete.



GATEWAY AND EASTERN END OF ST. PETER'S



THE ORGAN AT ST. PETER'S



INTERIOR OF ST. PETER'S  
Looking Westward

## CHURCHES OF SWedes AND ENGLISH

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The main building measures outside 87 feet by 61 feet 8 inches. The walls of the tower are of stone 4 feet thick, but faced with brick, and measure 28 feet by 28 feet outside, the pilasters of the first storey projecting 11 inches beyond this. The extreme length of the church inside is 86 feet 10 inches, the width 57 feet. The central aisle between the rows of columns is 28 feet wide, the columns being spaced 21 feet apart. The extreme height of the arched ceiling in the centre is 47 feet.

### ST. PETER'S, PHILADELPHIA

On June 27, 1758, a committee consisting of Dr. John Kearsley and six others "produced a Plann or Ground Plot of the intended (St. Peter's) Church, 90 feet long by 60 feet broad; which was approved of by the Vestry," and the same committee proceeded with the work.

An interesting architectural change is to be noted in a minute of the following February:

The Committee for building the new church acquainted this vestry of the alteration of the form as to the windows in the said church, in placing the tallest above and the shortest below, which was approved of.

In April the two old bells of Christ Church were removed to St. Peter's, and on the 4th of September, 1761, the church was dedicated.

The committee reported that "we have disbursed and paid the sum of £4,765 19s. 6½d., to the sundry persons employed in erecting and building the said church, including the purchase money of a lot of ground." <sup>1</sup>

The organ was built by Philip Feyring. In 1764 Robert Smith, the carpenter, built a pulpit and reading-desk and erected a rail around the chancel, and his bill therefor was £285 18s. 3d.

At the vestry-meeting of February 16, 1768, it was reported that "the trees planted in the Church Yard belonging to the New Church have been wantonly cut down by some bad People." Nine years later it was the unpleasant duty of the churchwardens to record that St.

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<sup>1</sup> In addition to ground granted by the Proprietaries.

## COLONIAL ARCHITECTURE

Peter's Church fence had been removed by General Pattison, who refused to pay anything for it; and that Mrs. Duche's cow was in St. Peter's Churchyard. Soon the yard was enclosed with a wall.

### OLD DRAWYERS' CHURCH, ST. GEORGE'S HUNDRED, DELAWARE — 1773

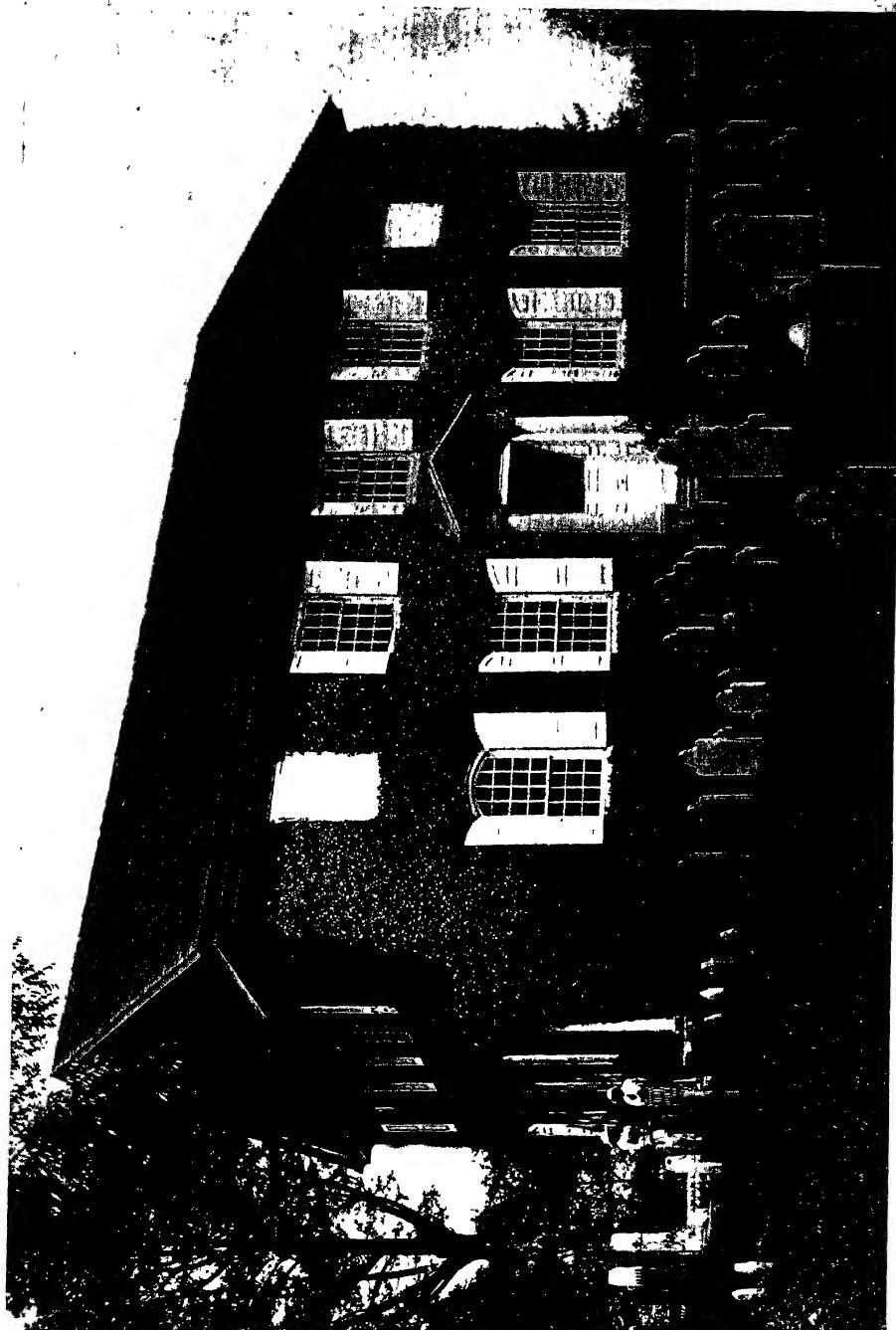
About a mile north of Odessa, lone amid the fields, stands Old Drawyers'. In 1773 it was reared, but not completed for long thereafter. It measures  $52\frac{2}{3}$  feet by  $41\frac{1}{2}$  feet outside and has walls 21 inches thick. Opposite the principal entrance, which is distinguished by excellent detail, is the pulpit, reached by five steps. Over it a quaint sounding-board projects from the rear wall, the means of its support appearing on the outside in the shape of a large iron anchor plate, doubtless forged to a bolt penetrating the brickwork. The pews are of the early box type with small doors. Nine feet above the church floor and extending along three sides of the building is a gallery, where the pews, never having been painted, show the honest joinery of the age of handworked mouldings and panelling secured by wooden pins. The gallery is lighted by an upper tier of windows and there are two windows seven feet wide on each side of the pulpit in the rear wall.

No changes have ever been made in the exterior. Interior alterations made once during the past century consisted of lowering the platform of the pulpit 18 and the backs of the pews 8 inches. The church has had but two shingle roofs, the original one and another replacing it about the year 1848.

The reader of this volume need have little fear that this landmark of early days will perish from neglect so long as there exists the society named "Friends of Old Drawyers" organized in 1895 and pledged "to care for, repair, and preserve the ancient building."

### TRINITY CHURCH (OLD SWEDES), SWedesboro, N. J.

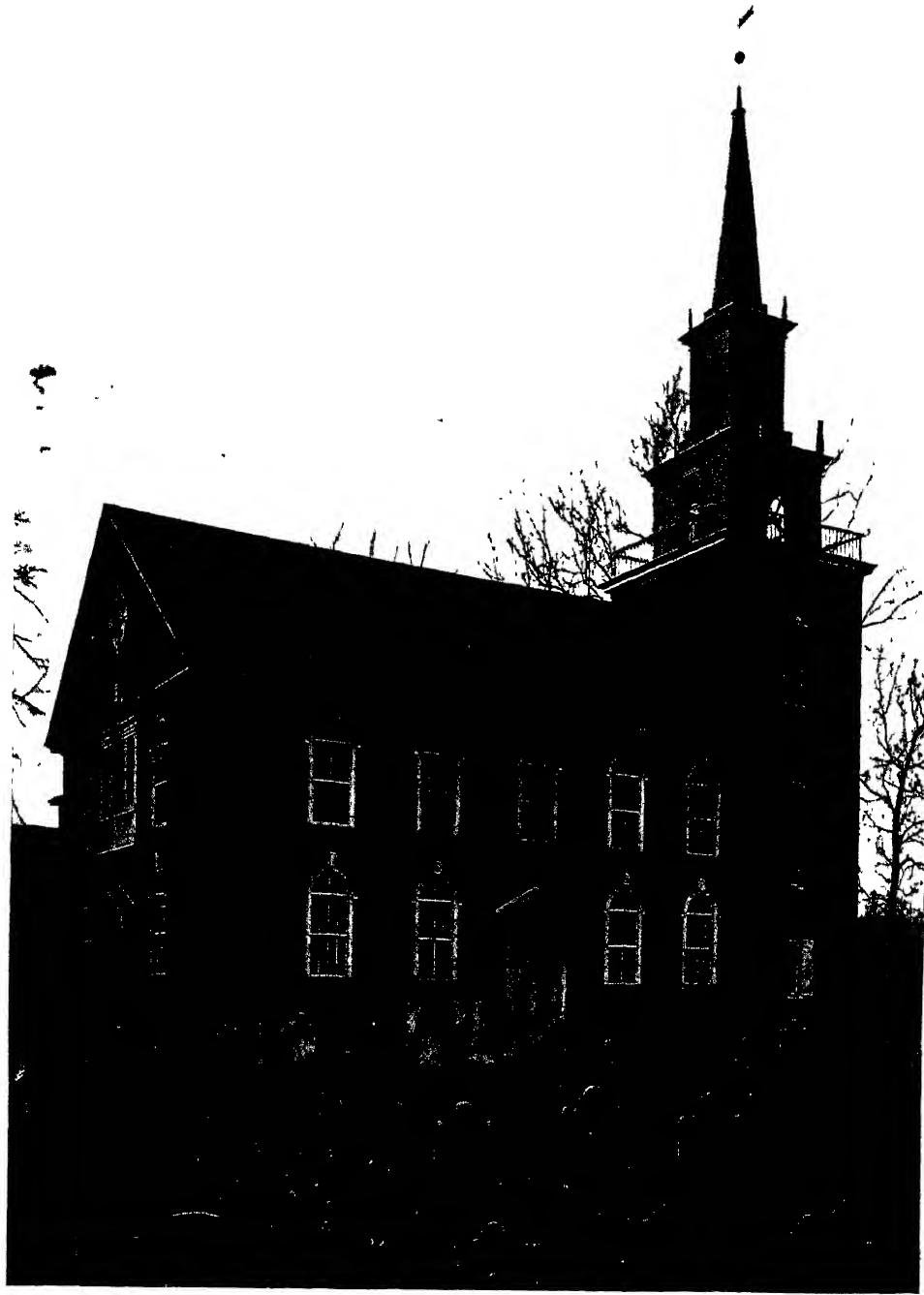
A few feet above King's Highway, the old road through West Jersey, stands Trinity, or the Old Swedes of Swedesboro. A full account of the building of the church has been left by the scholarly



OLD DRAWYERS' CHURCH—ST. GEORGE'S HUNDRED  
Near Odessa, Delaware

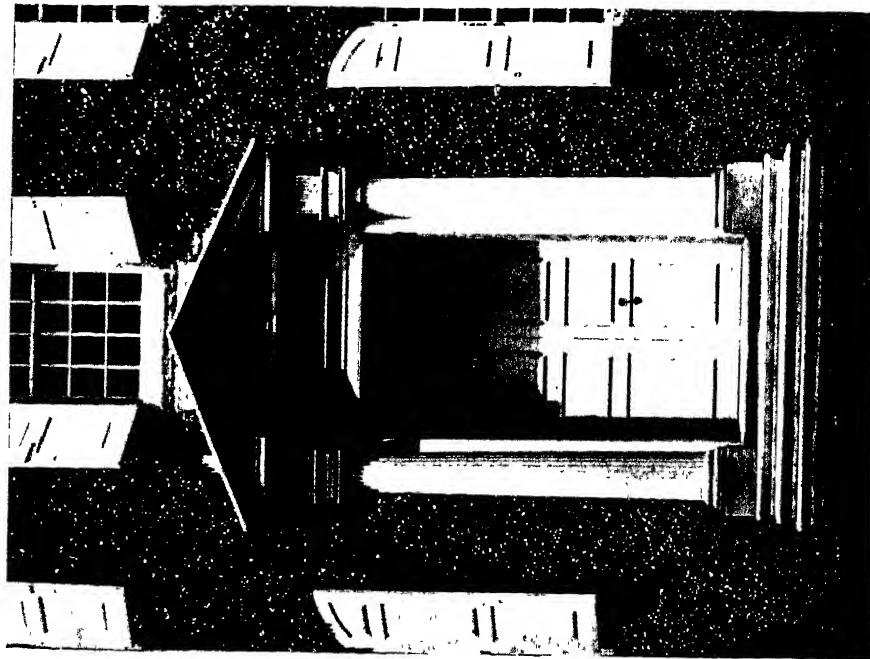


INTERIOR OF OLD DRAWYERS' CHURCH

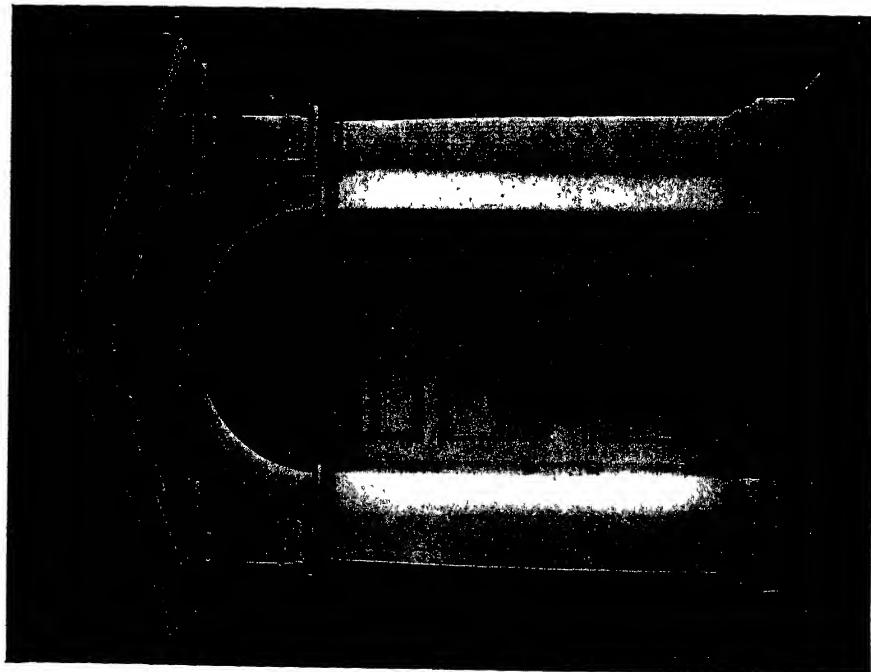


TRINITY CHURCH (OLD SWEDES)—SWEDESBORO, NEW JERSEY

1784-1786



DOORWAY OF OLD DRAWYERS' CHURCH



EAST DOORWAY OF TRINITY CHURCH—SWEDESBORO

## CHURCHES OF SWedes AND ENGLISH

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Doctor Nicholas Collin, Minister Extraordinary from Sweden, and from which we extract the following:

A majority of the managers would not consent to a larger size than 50 feet by 40, until the trenches of the foundation, being actually dug, showed how small this ground-plot (plan) really was; nor could (they) without great difficulty be persuaded to allow the number and form of the windows, with other parts of the plan, which are indispensable for convenience, symmetry, and neat elegance. In the autumn of the year 1783 a contract was made with Mr. Felix Fisler for the necessary quantity of bricks, to be made and delivered at the rate of £1 17s. 6d. per thousand. Mr. Isaac Vanneaman was also engaged to perform the mason-work at the price of two dollars per thousand. He also agreed to furnish stone for the foundation at six shilling a perch. In the spring of the year 1784 Mr. Ezechiel Foster undertook the whole carpentry and joiner's work for the sum of three hundred pounds; stipulating exclusive payment for turning, and other extraordinary services incident to the business. As the season advanced the brickmakers began their work, and continued till late in the autumn. The mason proceeded as the materials were furnished. The carpenter also carried on his business; the managers procuring the timber planks, boards, etc., from different parts of the neighbourhood, and principally from the city of Philadelphia. The season proving very sickly, interrupted the several classes of workmen for some weeks. Nevertheless the work advanced by unwearied exertion so far, that the building was enclosed before Christmas.

Heavy rains in the late months spoiled a considerable quantity of bricks already hauled to the church. The approach of winter and want of money permitted not the purchase of a new supply. It was therefore necessary to contrive small ovens for drying such as were tolerable. I was myself very busy at this work many cold mornings and evenings, by which I contracted a severe rheumatic disorder, which continued for a long time.

After all my painful efforts for the public good, I had the vexation to find the roof very leaky from a great number of holes. This happened not from any defect in the shingles, which were of the best quality and cost £7 10s. per 1000, but from the neglect of the carpenter, who, notwithstanding my repeated charges, depended too much on the young hands that assisted him.

In the spring of 1785 the carpenter returned and continued until the month of March, 1786, though with different interruptions. He had then completed the work according to contract.

Examination of the church to-day shows that Dr. Collin succeeded in inducing the managers to add but ten feet to the size first proposed, for the main building measures 40 feet 2 inches by 60 feet 4 inches.

## COLONIAL ARCHITECTURE

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A difference of colour in the eastern gable reveals side by side the bricks which were wet and those which the vigilance of Dr. Collin kept unharmed. Several bricks beside the east doorway bear imprints corresponding to the initials of the building committee, the meaning of the ciphers "B.O.," "M.K.," "W.M." is obvious from the signatures to the frequently issued appeal for funds, while it is generally supposed that the brick marked "Gloria Dei" was contributed by the worthy Collin, by whose efforts so many other bricks were obtained and the church built.



THE STATE HOUSE—PHILADELPHIA  
The Northern Façade of the Main Building



## *COUNCIL HALLS OF OUR FOREFATHERS*

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### THE STATE HOUSE

THE first purchase of land for the State House was made October 15, 1730. A Managing Committee, composed of Thomas Lawrence, Andrew Hamilton and Dr. John Kearsley, was appointed to carry on the building. The last-named, fresh from his success with Christ Church, appears to have had very positive ideas as to what the new State House should be. There arose, concerning the plan and location of the building, a difference of opinion which delayed progress for three years.

The plan consists of a rectangle measuring over all 107 feet by 44 $\frac{1}{3}$  feet. Across this, running north and southward, extends a corridor 9 feet 8 inches wide. Upon the east of this is the chamber known as "Independence Hall," 39 feet 6 inches by 40 feet 2 inches, and 19 feet 8 inches high. Upon the west, and separated from the corridor by three archways, is the Judicial Chamber, of the same size as Independence Hall.

On the second floor, extending across the north front overlooking Chestnut Street is the "long room" or "Banquet Hall," and adjoining this at each end is a smaller apartment, that on the east serving as an anteroom for the Hall, the one on the west was the Council Chamber.

While in a rough state, with the windows still unglazed, the east room or Assembly (Independence) Hall was made ready for the Legislature<sup>1</sup> to occupy it October, 1736. Discomfort from the slow progress of the building caused dissatisfaction. Contractors had been dilatory and labourers had disappointed. The carpenter's work was apparently ahead of that of the masons, for the sashes were ready, likewise the glass; but the south wall was not finished. If the windows

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<sup>1</sup> The Assembly then consisted of one body of about thirty members.

## COLONIAL ARCHITECTURE

were put in it was feared "the panes would be broken by the boys." Capable workmen could not be had to do the decorative plastering. In the summer of 1741 the Assembly insisted at least "that the plastering and glazing should be finished for the next session, even if the ceiling and upper work must be delayed until workmen could be procured from England." In 1745 the room was finished. It was heated by two open stoves made by Lewis Brahl at a cost of £27 16s. 11d.

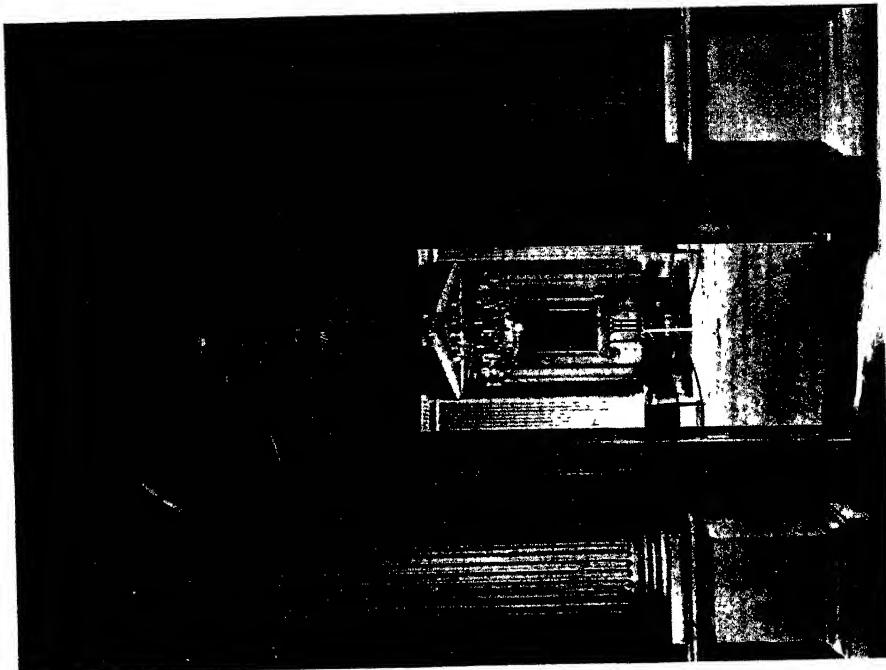
The next room to be finished for purposes of state was the western or Judicial Chamber. The three rooms on the second floor and the stairway leading to them were completed in 1741.

At no time did the main building of the State House stand alone. The Eastern Wing was completed in 1735 or 1736. It was a two-storey building of brick, about 35 feet distant from the main building, but connected with it by an arcade. The arches forming the south side of this arcade were filled solid by a brick curtain wall, and within the arcade a stairway rose to a single large room occupying the second storey of the wing,—its only means of access.

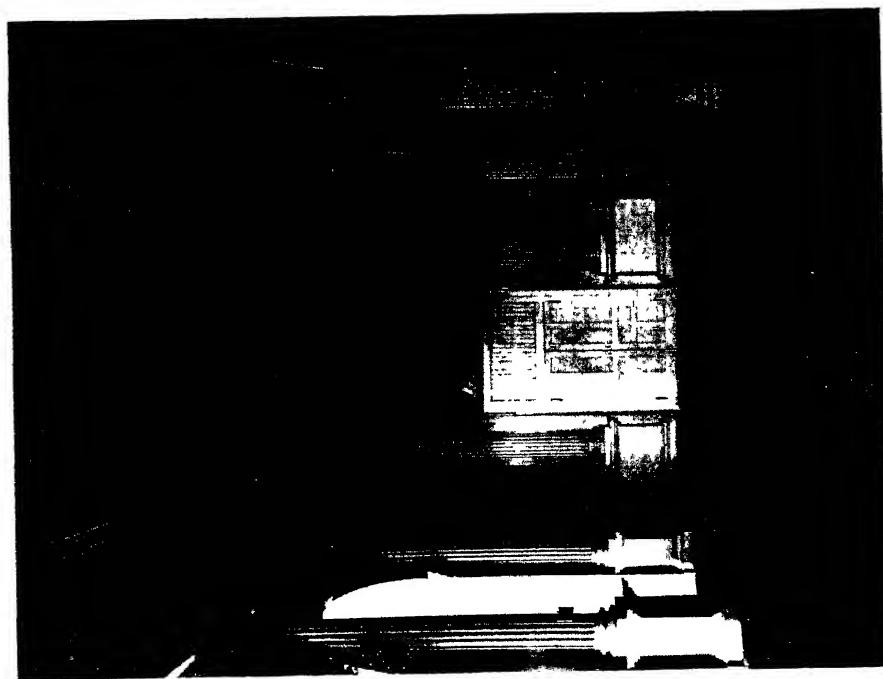
The Western Wing, corresponding in design to the Eastern, was finished in 1739. Soon after Congress left Philadelphia, the second-storey chamber was occupied by the Supreme Court of the State, and in 1786 some efforts were made to improve the character of the room to conform with the dignity of the Court; but the "improvers" appear to have contented themselves with emblazoning the arms of the State over the chair of the Chief Justice, and having some "partitions put up" in the chamber and a new "stove placed therein." In the days of the Colony, the doorkeeper of the Assembly dwelt in the attic of this wing, and he appears to have had the privilege of keeping a cow "to consume the herbage of the State House Yard."

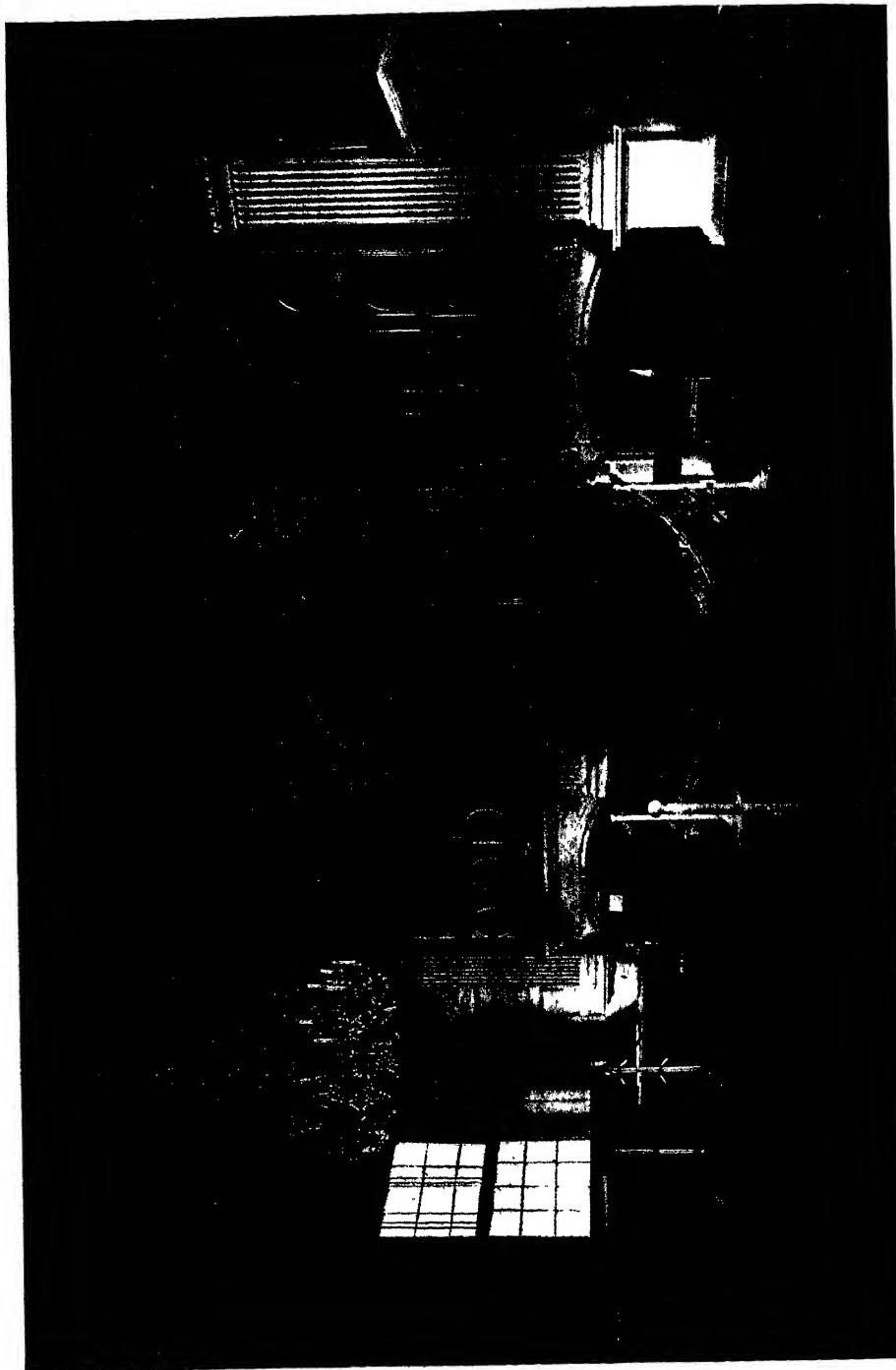
In 1750 the tower was built. It was made 31 by  $34\frac{1}{4}$  feet and originally terminated at the height of the roof of the main building. The steeple was added in 1753. The expenses of the raising festivities shown in a bill rendered by Edmund Woolley was £14 12s. 8d. for food and refreshment, and similarly for raising the bell frame £5 12s. 10d. was spent for regaling the workers and others assisting.

ENTRANCE TO INDEPENDENCE HALL

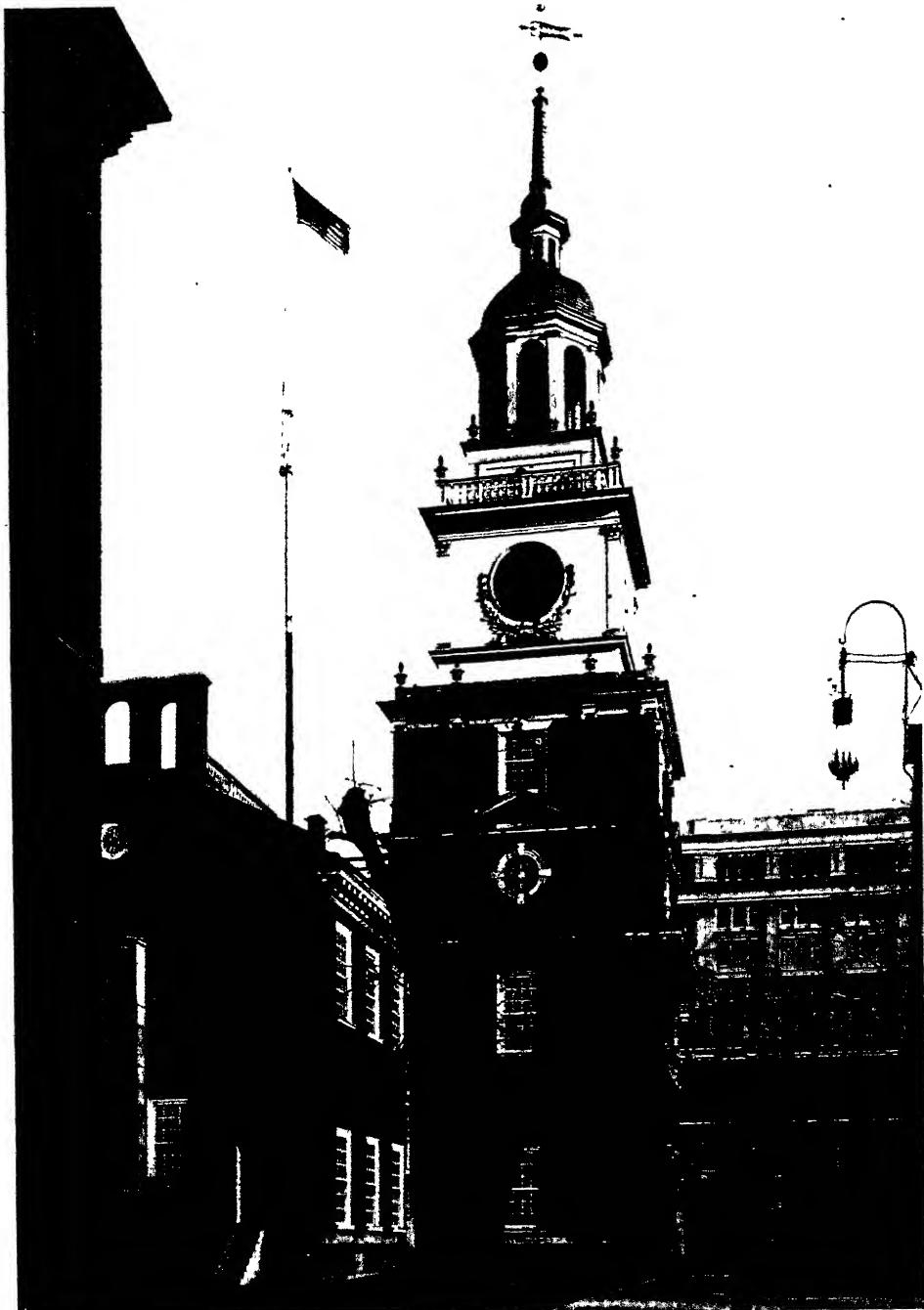


THE CORRIDOR OF THE STATE HOUSE

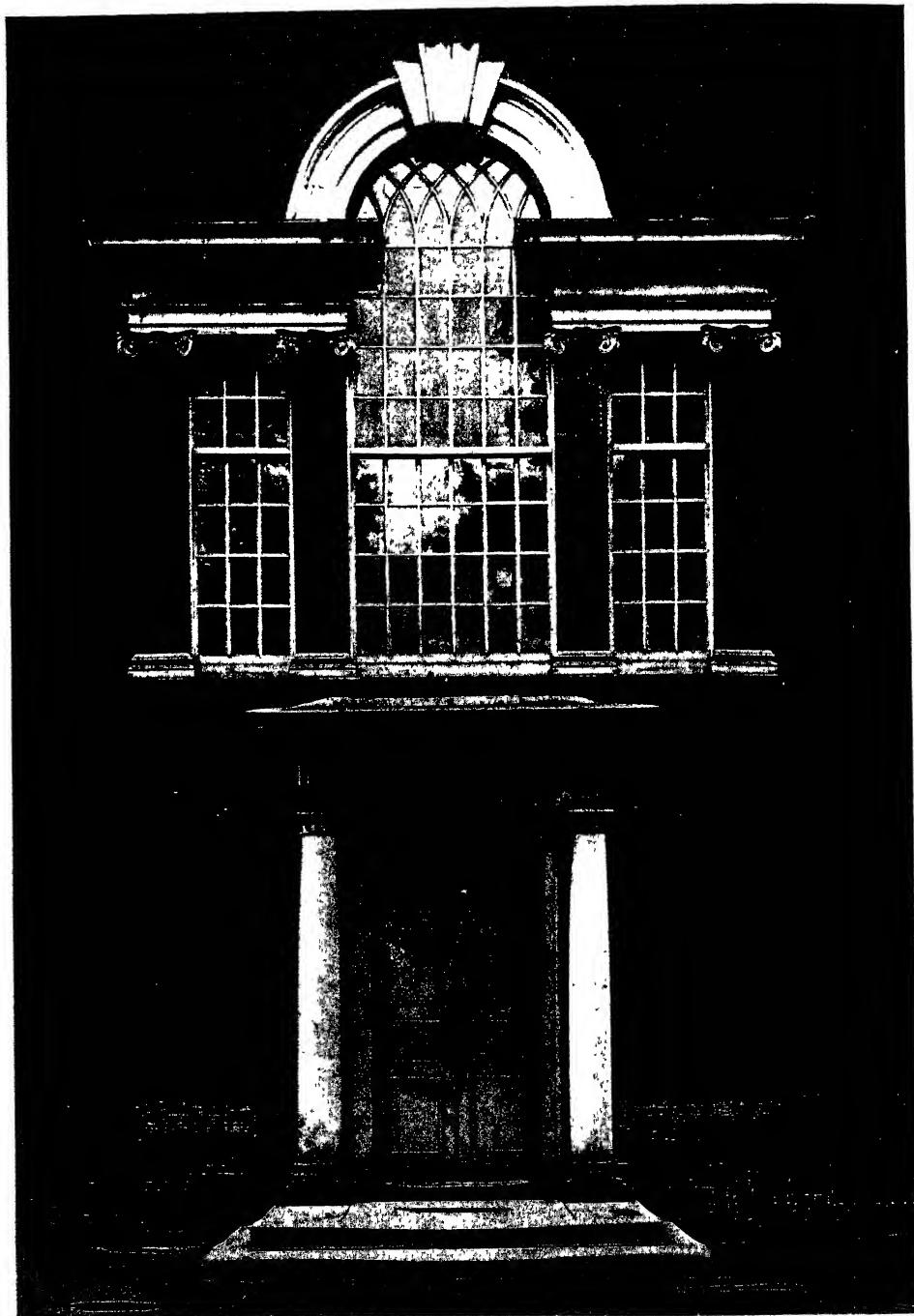




INDEPENDENCE HALL  
The Chamber in which the Declaration was Signed



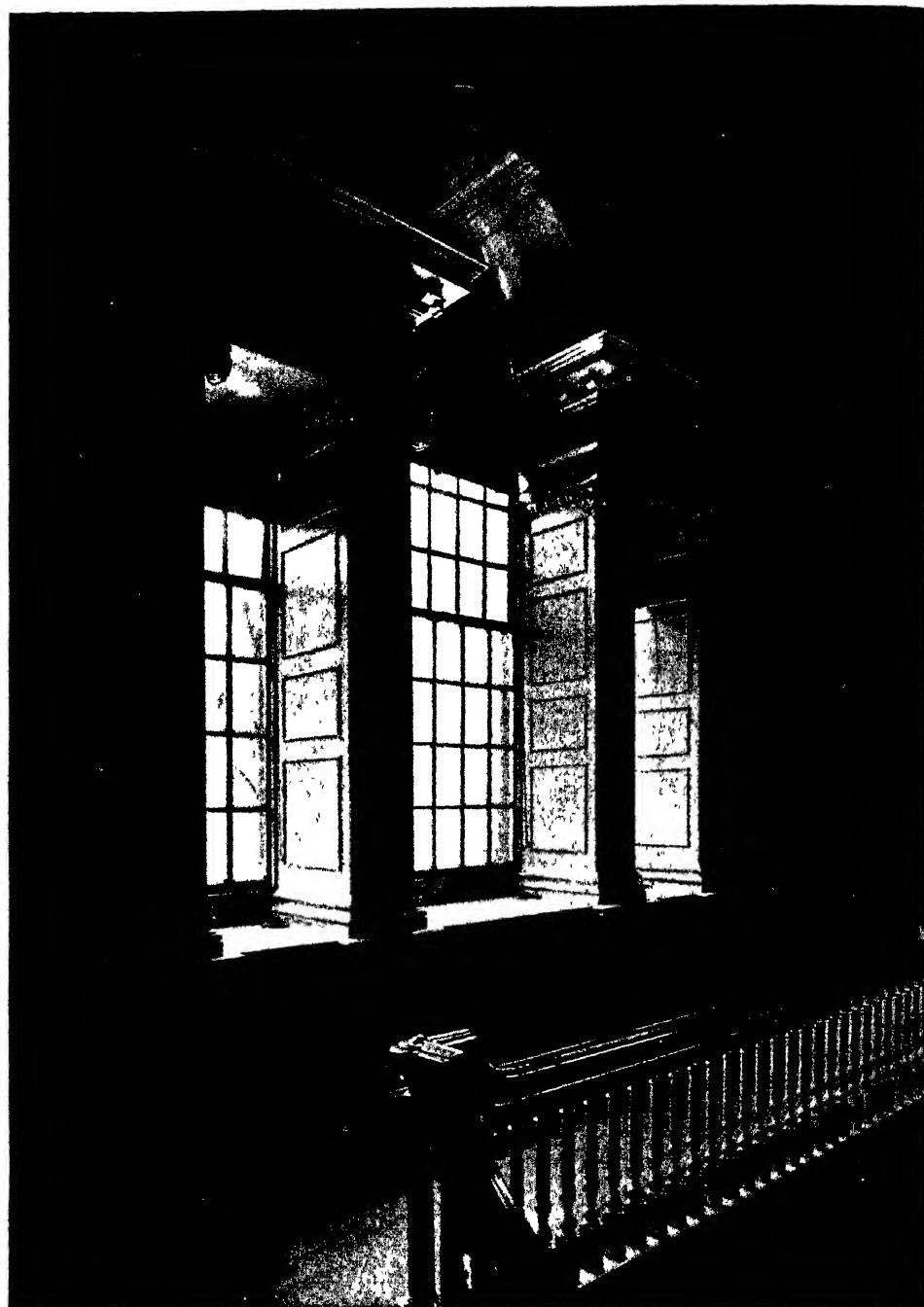
THE TOWER AND STEEPLE OF THE STATE HOUSE  
A View from the West



THE SOUTH ENTRANCE AND PALLADIAN WINDOW OF THE STATE HOUSE



THE START OF THE STATE HOUSE STAIRWAY



INTERIOR OF THE PALLADIAN WINDOW OF THE STATE HOUSE

## COUNCIL HALLS OF OUR FOREFATHERS

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Of the mechanics employed at various times upon the building were Edmund Woolley and Ebenezer Tomlinson, carpenters and builders; John Harrison, joiner and carver; Thomas Shoemaker, carpenter, with whom were Robert Hind and Thomas Peglar; Daniel Jones, James Stoops and Benjamin Wairman, brickmakers; Joseph Hitchcock and Thomas Bonde, bricklayers; William Holland, marble mason; Jonas Palmer, Thomas Redman, stone masons and cellar diggers; Thomas Kerr, plasterer; Brian Wilkinson, wood carver; Thomas Ellis, glazier, and later Thomas Godfrey. The painting was done by Gustavus Hesselius.

The building was undisturbed by repairs or alterations until the end of the Revolution. Dissatisfaction then arose with the architecture of the wooden steeple, and in April, 1781, it was taken down after its condition had been considered dangerous.

In 1813 the wings were altered to provide increasing space needed by the County Commissioners. The arcades with their stairways were removed and their place taken by two-storey buildings of which Robert Mills was the architect. The City of Philadelphia became owner of the whole property by deed of sale executed June 29, 1818.

In 1824 William Strickland, Daniel Groves, John O'Neill, and John Struthers, being asked to survey the tower to learn if a bell could be mounted upon it, found that the foundation walls were 3 feet thick at the base and 18 inches at the top, being carried up with good substantial brickwork to the height of 69 feet, having regular offsets on the outside at each of the stories. The walls of the upper storey are 31 feet square, being tied together with girders; and a strong trussed framing of oak and gum wood. They found no lack of stability in any part of the building, except a slight crack in the southern face of the wall, immediately over the arch of the large Palladian window. The cause of this they believed was the great width of the window opening, and its arch throwing the weight of the wall toward the external angles of the tower. They did not consider this serious, however, and declared that two stories of brickwork 18 inches in thickness and of a height of 28 or 30 feet could be added to the existing walls with perfect safety, and "by a continuation of the framing

## COLONIAL ARCHITECTURE

alluded to, connecting it with strong diagonal girders, attached by iron clamps to the walls of each of these stories, a wooden cupola and spire could be firmly and easily constructed."

The cost of doing this, according to a drawing made by Mr. Strickland, was submitted to Councils as \$12,000 including clock and bell.

The design caused lively debate in the Council Chamber. Though the cupola and spire were claimed to be exact reproductions in all other respects of the original, the objection to the additional height of brick prevailed. Mr. Strickland therefore prepared another design, in which wood replacing the brick assured a closer restoration of the original, and in accordance with this the steeple was completed in 1828.

Isaiah Lukens made the clock and John Wilbank cast the bell. The latter had to be recast a few months later and in this form, weighing 4,600 pounds, was first struck in the tower December 30, 1828, and continued to announce the hours by the then new means of clock-work operating the hammer. Another bell was placed in the tower in 1876.

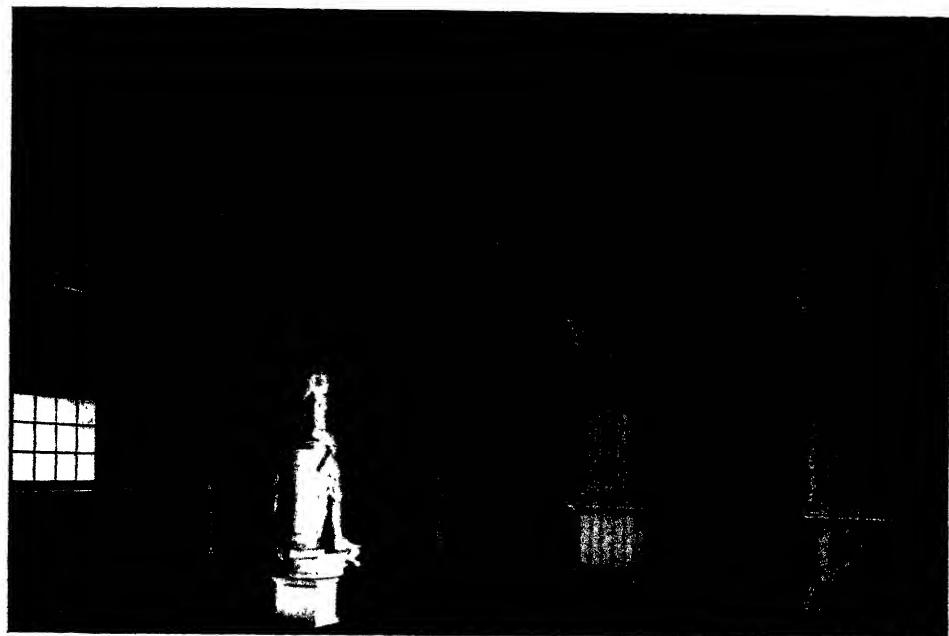
Upon the consolidation of the city in 1854, the Select and Common Councils needing larger quarters than those supplied by the City Hall, the second floor of the State House was fitted up for their use. This resulted in the disappearance of the Banqueting Hall, which, together with the two rooms adjoining, were modified into two chambers overlooked by a gallery. The final departure of Councils from the building enabled this desecration of the second floor of the State House to be removed, and under the auspices of the Philadelphia Chapter of the Daughters of the American Revolution in 1896-1897, the original arrangement was restored.

In 1876 the Independence Chamber was rid of a miscellaneous collection it had harboured at the result of indiscriminate bequeathing. Portraits of the signers and other contemporaneous dignitaries were obtained from private hands or the dust of oblivion and placed upon the walls.

Some time prior to 1874, the entire front of the State House had



THE STAIRWAY REACHING THE SECOND FLOOR



WITHIN THE JUDICIAL CHAMBER, THE STATE HOUSE



CONGRESS HALL—PHILADELPHIA

1789

Restored 1913



THE COUNTY BUILDINGS—MOUNT HOLLY, NEW JERSEY

## COUNCIL HALLS OF OUR FOREFATHERS

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been coated with paint. After much difficulty a mechanic was found who succeeded in removing it. In clearing the lofts of dangerous rubbish a restoring committee had found that "the steeple had been long (and since the abandonment of bell-ringing unnecessarily) occupied by a family carrying on all the domestic functions and avocations." They had caused the removal of these roof-dwellers and the interdiction of all fires and lights, save only the means of illuminating the city clock.

Near the close of the Nineteenth Century the wings were razed and new structures erected of the same size as the original ones. Arcades, now as formerly, connect them with the main building, but the stairways for reaching the second stories are in the wings themselves, instead of in the arcades. This work was done from the plans of Mr. T. Mellon Rogers, in conjunction with an advisory committee of local architects.

### THE COUNTY BUILDING OR "CONGRESS HALL"

In 1785 the Assembly appropriated £3,000 toward the erection of the County Building on the State House Square. Submission of the plans to the President and Council of State was required. The building was completed early in 1789, and Congress first sat in it December 6, 1790. On account of the addition of new States to the Union, the building was found too small, and between April 11 and December 3, 1793, it was lengthened to the southward 27 feet 4 inches. Congress reconvened in the enlarged building December 13, 1793. The interior arrangement was then as follows:

A corridor 9 feet wide extended across the north or Chestnut Street front where the principal entrance was located. At each end of the corridor, a stairway rose in two flights to the second floor. The remainder of the first floor was occupied by the House of Representatives, which was overlooked by a gallery across its northern end reached by small doorways from the landings of the stairs aforesaid.

On the second floor there was a vestibule immediately over the hall below. A broad corridor, with committee rooms on each side, extended southward to the Senate Chamber. Here the Speaker's

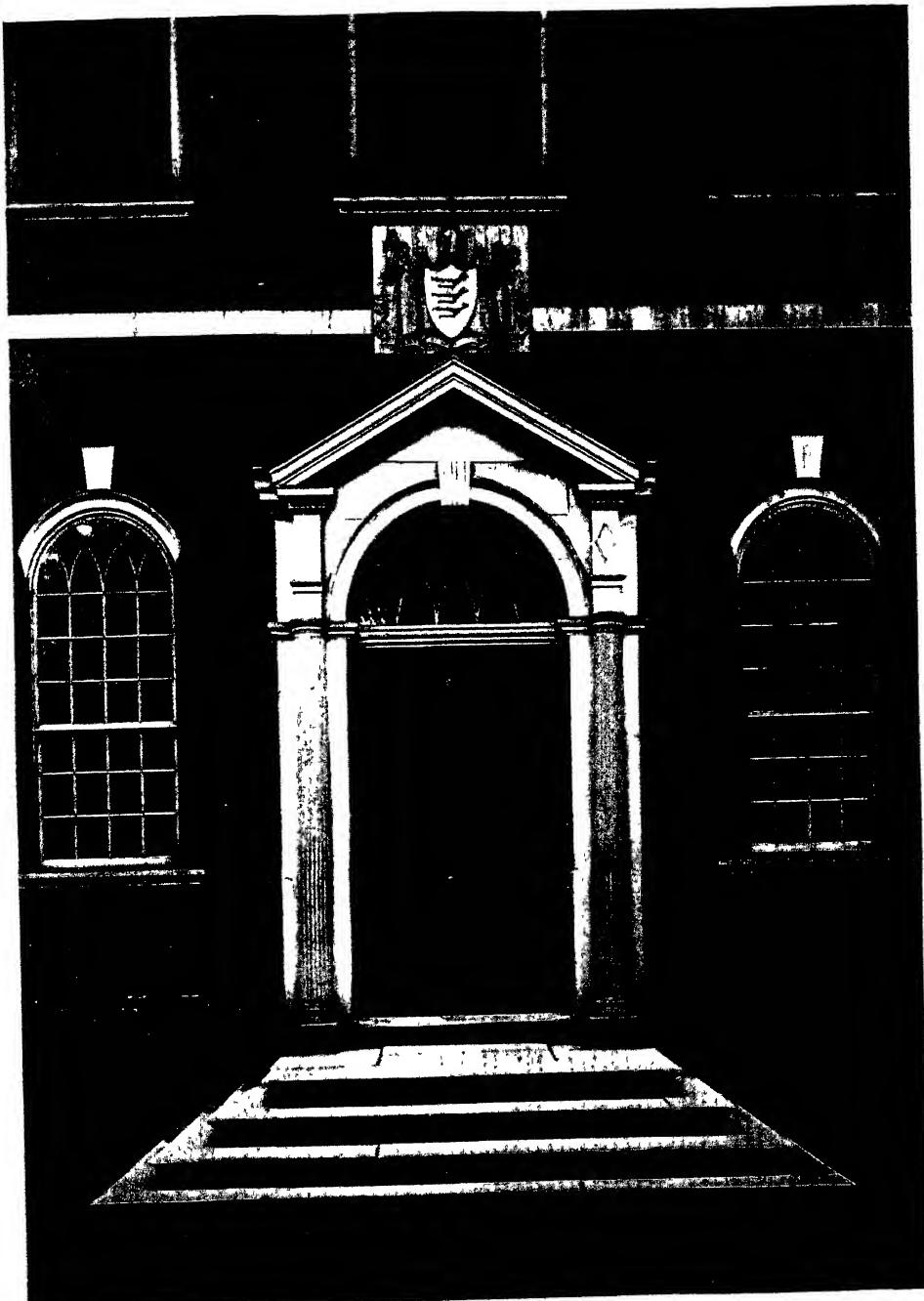
## COLONIAL ARCHITECTURE

chair stood upon a dais within an angular bay. In 1795 the Senate Chamber was provided with a gallery reached by a winding stair from one of the ante-rooms.

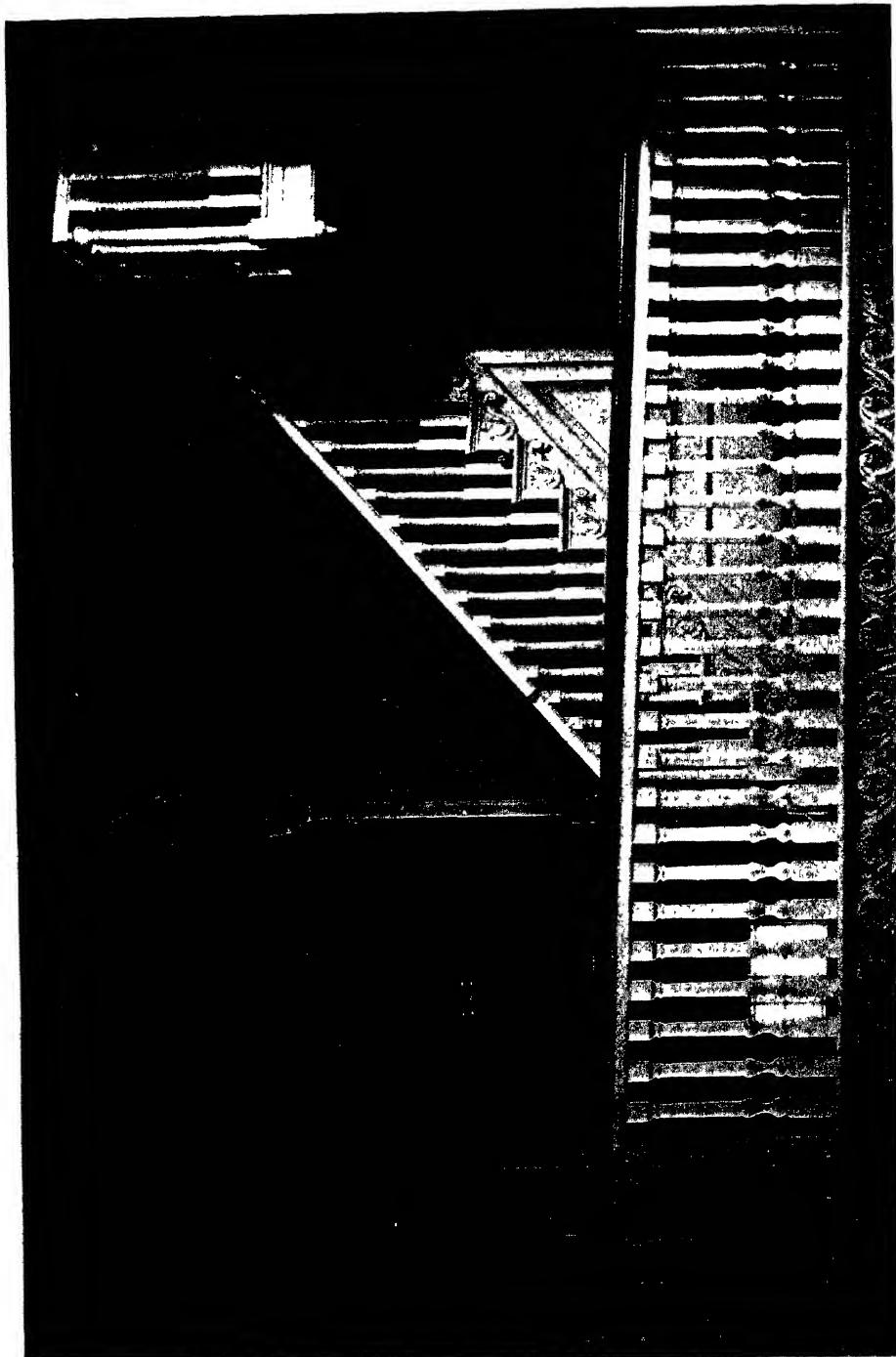
Congress sat in the building for the last time on the 14th of May, 1800. Between that year and 1823 various changes were made in the interior. Two transverse walls, one of brick, the other of wood, were introduced, forming a hallway across the centre of the building and entered by a doorway from Sixth Street. This doorway was recessed five or six feet from the outside face of the Sixth Street wall, and the shelter thus formed had for its ceiling a plastered barrel vault with some very good Greek detail. At the opposite or eastern end of this new hallway a stairway was built by utilising one of the old stairs removed from its original position in the north vestibule. At the same time the wall of this vestibule and the gallery adjoining it were removed, thus making one large room to the north of the new hallway. What remained of the Hall of Representatives also made a large room upon the south of the new hallway. The second floor was changed to contain two large and two small rooms. In July, 1835, the gallery of the Senate Chamber was removed by the County Commissioners in preparing this part of the building for the use of a court-room. In this proceeding, a number of small pilasters ornamented on the face with stucco work were taken down. One of these bore the following inscription, made on the back in pencil by a young journeyman; no doubt, whose hand set the woodwork originally in its place:

Henry Clayton, son of William Clayton born June 27th, 1774, and aged twenty-one years and six months. George Forepaugh master-carpenter of the work of this gallery, November 14, 1795.

Vaults were built in the cellar for the storage of public records, and in this condition the building remained, overtaxed by the business and files of an important department of the city government, until about 1895 when it was vacated by the removal of the public business to the City Hall in Penn Square. From that time until 1911 it has stood idle and neglected. In the latter year a committee of public-



THE ENTRANCE OF THE COURT HOUSE  
Mount Holly, New Jersey



## COUNCIL HALLS OF OUR FOREFATHERS

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spirited local architects succeeded in obtaining an appropriation for its restoration. Contracts were let in the following year, and under their care and supervision, for which they receive no remuneration, the old building is to assume the condition in which Congress left it in 1800.

### THE CITY BUILDING OR "TOWNE HALL"

Although Philadelphia was first granted a charter in 1701, bearing the seal of William Penn, changes incident to the Revolution when "the Province" became the "State of Pennsylvania" led to corporate powers being granted anew to "the Mayor, Alderman and Citizens of Philadelphia" by the Legislature of the State. The city officials then created were to be provided with suitable quarters, and the erection of a "City Building" or Common Hall at the southwest corner of Fifth and Chestnut Streets was actively set on its way. It had long been a custom for mayors of the city at the expiration of their terms to give a banquet to their constituents. And it must have been the foreseen need of such a building as this that led James Hamilton, the mayor retiring in 1745, to disapprove the practice, and in lieu of a celebration to present to the city for the erection of a public edifice the sum of one hundred and fifty pounds. His example was followed for many years by his successors.

A lottery was instituted to help along the work of building the "Towne Hall." Of an aggregate of \$50,000, twenty per cent., or \$10,000, was the sum to be gained. The building appears to have been finished in the autumn of 1791. Immediately a portion of the building was relinquished to national needs. The large back (south) room on the second floor was occupied by the Supreme Court of the United States, its first session being held there on the 7th of February, 1791. The Mayor, Aldermen, and Common Council convened as one body in the large back room on the first floor. Adjoining this on the west was the mayor's private office, and on the east two offices for other city officials. The Supreme Court of the State also held its sessions in the building. Subsequently the two branches of Councils sat separately in the second storey until with the consolidation of the

## COLONIAL ARCHITECTURE

city in 1854 the increase in membership of Councils caused the common branch, as we have seen, to repair to the State House.

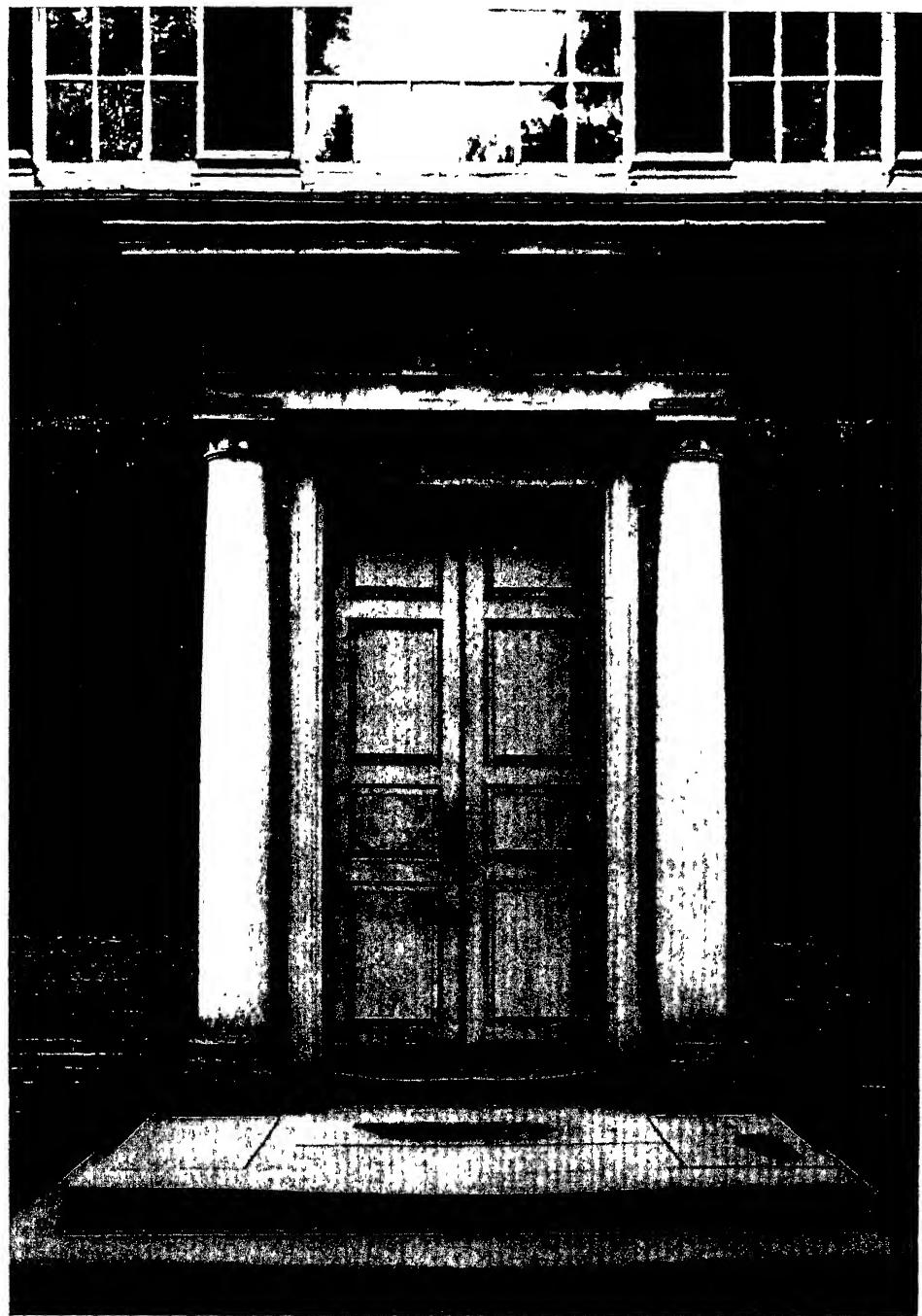
The building has undergone few changes and has served, since the exodus of the Mayor and Councils to the new City Hall, as the headquarters of a few semi-public societies.

### THE PHILOSOPHICAL SOCIETY BUILDING

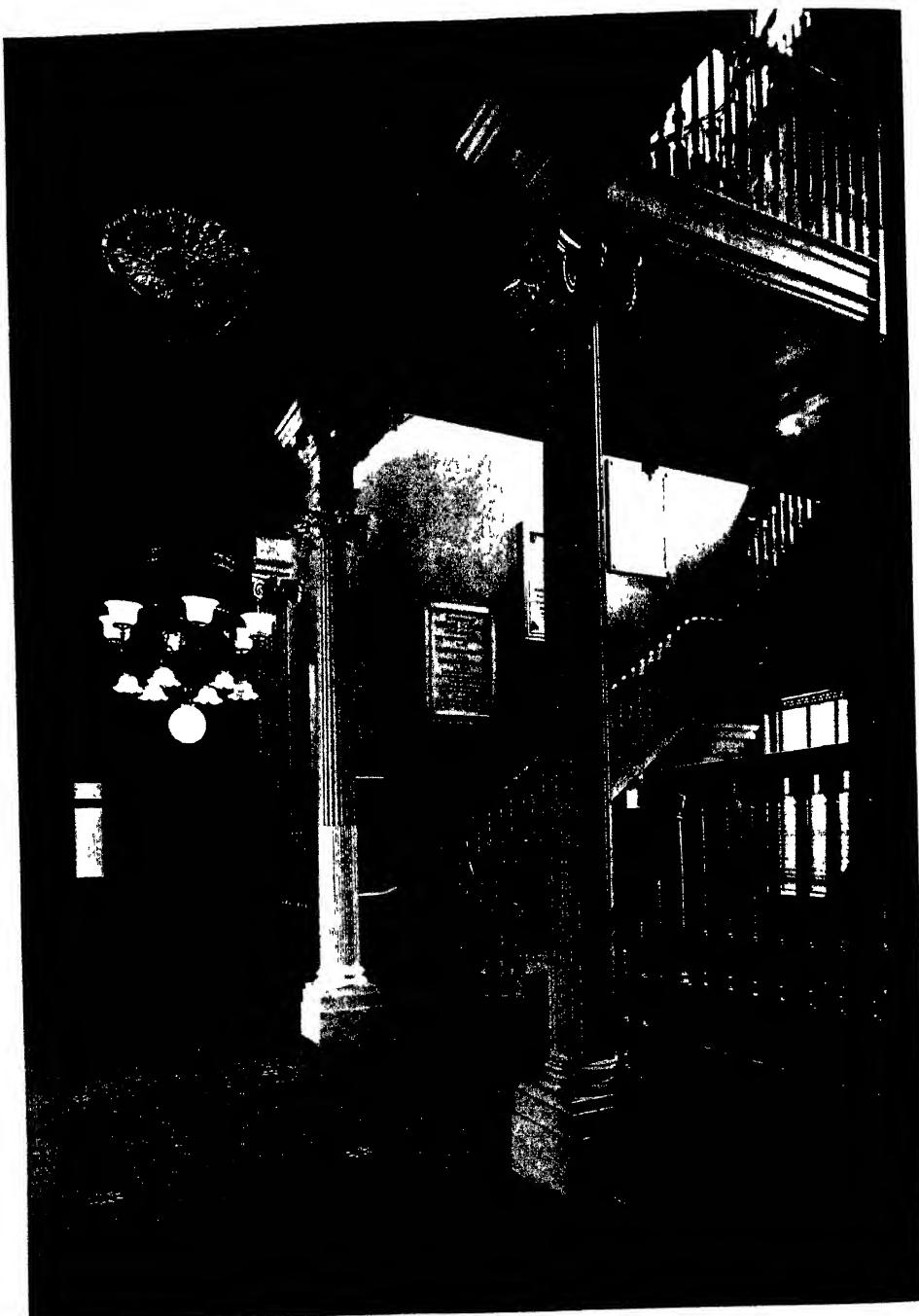
The Assembly in March, 1785, passed an act granting to the American Philosophical Society for a public hall, library and other accommodations a certain "piece of ground, being part of the State House Square, situated on the west side of Fifth Street and beginning ninety-six feet southward from Chestnut Street, and thence extending along Fifth Street aforesaid seventy feet south towards Walnut Street, thence westwardly on the State House Square fifty feet, thence northward on a line parallel to Fifth Street seventy feet, and thence eastward fifty feet to the place of beginning." The grantees were forbidden to sell, transfer or lease any part of the ground, and the buildings to be erected on it were to be applied exclusively to the accommodation of the Society. An appeal for funds was at once made in order with "all practical expedition to enable a Committee, which is appointed for the purpose, to construct a neat sufficient Building on the ground aforesaid."

In the autumn following the Society petitioned the Assembly "that the ground was found to be so high, and the sand so deep, as to admit the having a range of vaults with a range of stores thereon under the buildings intended for the accommodation" of the Society. They prayed for the privilege of renting these stores and also such rooms which might not be needed immediately by the Society. This privilege was granted in March of the following year, and was restricted to purposes having an affinity with the design and objects of the institution. Ground was at once broken, and the Society took possession of the completed building about 1787-1788.

The chambers on the lower floor were occupied in 1794 by Charles Wilson Peale with his museum, said to be the first in America. Here



THE SOUTH ENTRANCE (TO THE TOWER)—THE STATE HOUSE



THE DOUBLE STAIRWAY OF THE PENNSYLVANIA HOSPITAL

## COUNCIL HALLS OF OUR FOREFATHERS

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it continued to remain until the increasing stock of exhibits in this "school of nature," as he termed it, made necessary removal to larger quarters, when the State House was granted him in 1802.

### THE COUNTY BUILDINGS AT MT. HOLLY, NEW JERSEY

Of the history of the group of public buildings in the pleasant town of Mt. Holly little is known. An election held in February, 1795, fixed upon Mt. Holly as the county seat and authorized the erection of a Court-house. The original building of the group stands in the centre and was erected in 1796. It is rectangular in plan, the narrowest side facing the street, and at the rear it has a projecting bay, a part of which is included in and obscured by a large addition erected in 1884 and used as a clerk's office. Two minor buildings, located in front of and equidistant from the main building, compose a group of no little architectural distinction.

## *EARLY CRAFTSMEN AND THEIR METHODS*

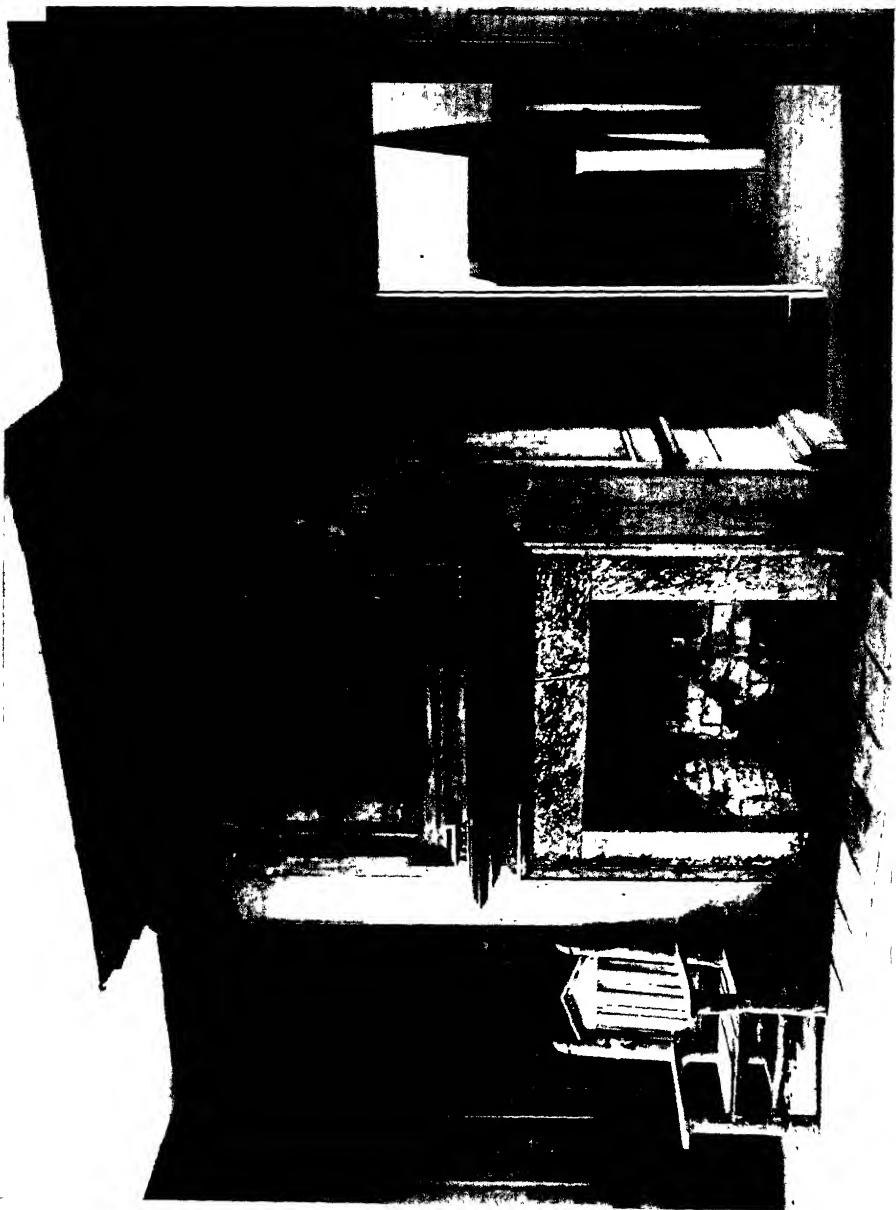
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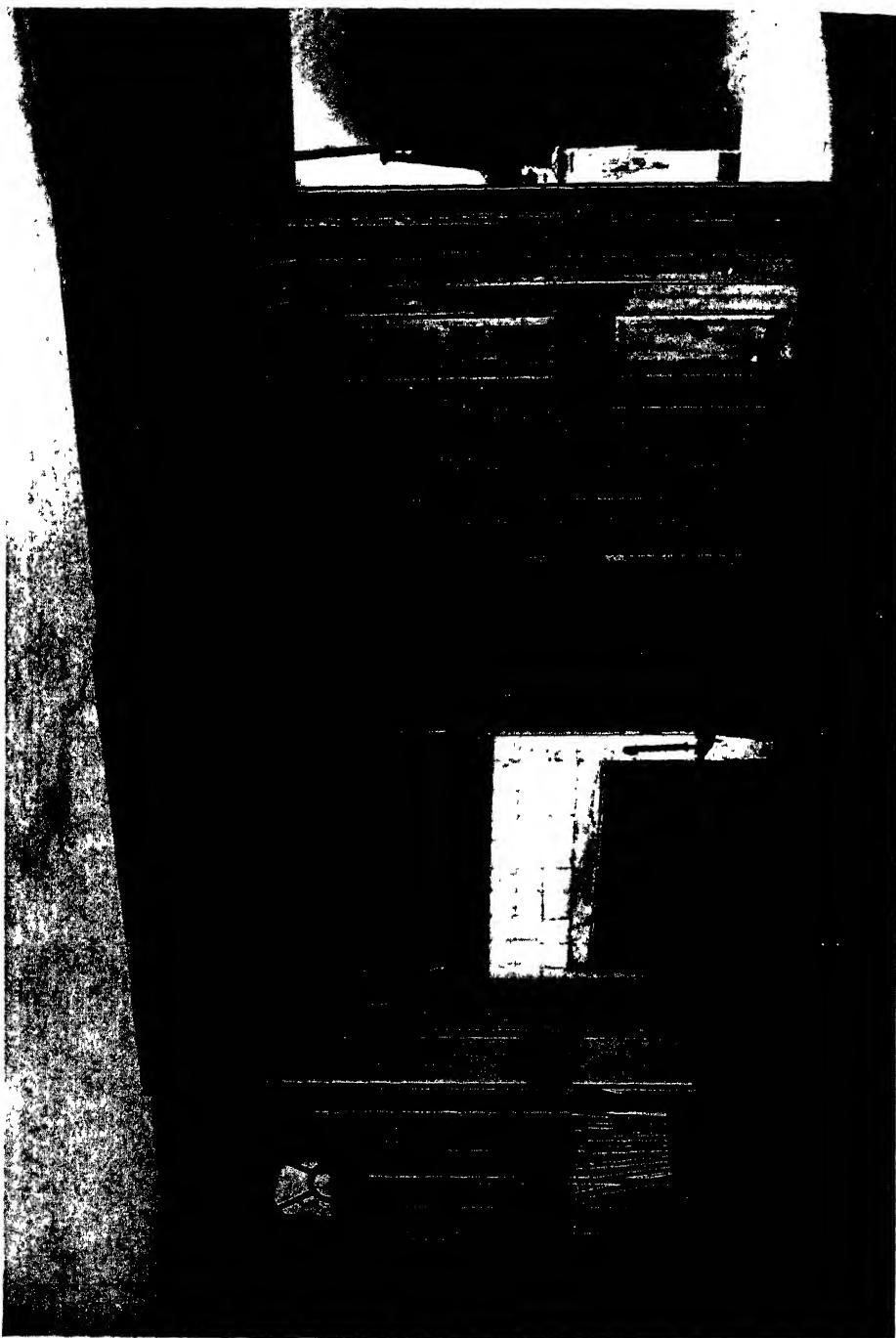
**T**HREE are those who claim perfection for all things ancient, and disparage the new. Sentiment, did we let it, would weave a spell over the imagination and breathe a mist before the eyes. There is abundant proof of the early craftsmen's patient skill, that puts to shame some of the proudest boasts of to-day; but, on the other hand, it is to be realised that shortcomings of the present had their counterpart in the period when our forefathers, if they attempted no skyscrapers, stepped nimbly in the track of gain, building cheaply for high rentals, houses that have long since crumbled into deserved oblivion.

The degradation of the carpenters' and masons' craft resulting from that pernicious thing known as "jerry-building" is not an evil peculiar to the present alone. In the old days wise men, standing aloof from speculation and mere money-getting, deplored the mean commercial habits of the time. Thus wrote the learned Dr. James Mease in Philadelphia in 1803: "The modern rage for building is attended by this unfavourable effect, that little attention is paid to the quality of the materials, and the strength of the edifice, if speculative moneyed men attain their object, in erecting houses that may be let at a certain rent. We believe there are few, perhaps no, instances recorded in ancient history, that dwelling-houses have tumbled down before they were finished or inhabited; such events, however, have occasionally happened during the past twelve years, especially in the metropolis. Instead of that variegated tinsel ornament bestowed on almost every chimney-piece, and other immaterial parts of a mansion, it would be more judicious, and economical, to attend to the quality and durability of bricks, mortar, and timber."

We have learned who were the guiding spirits that marshalled the different tradesmen, who virtually assumed those responsibilities

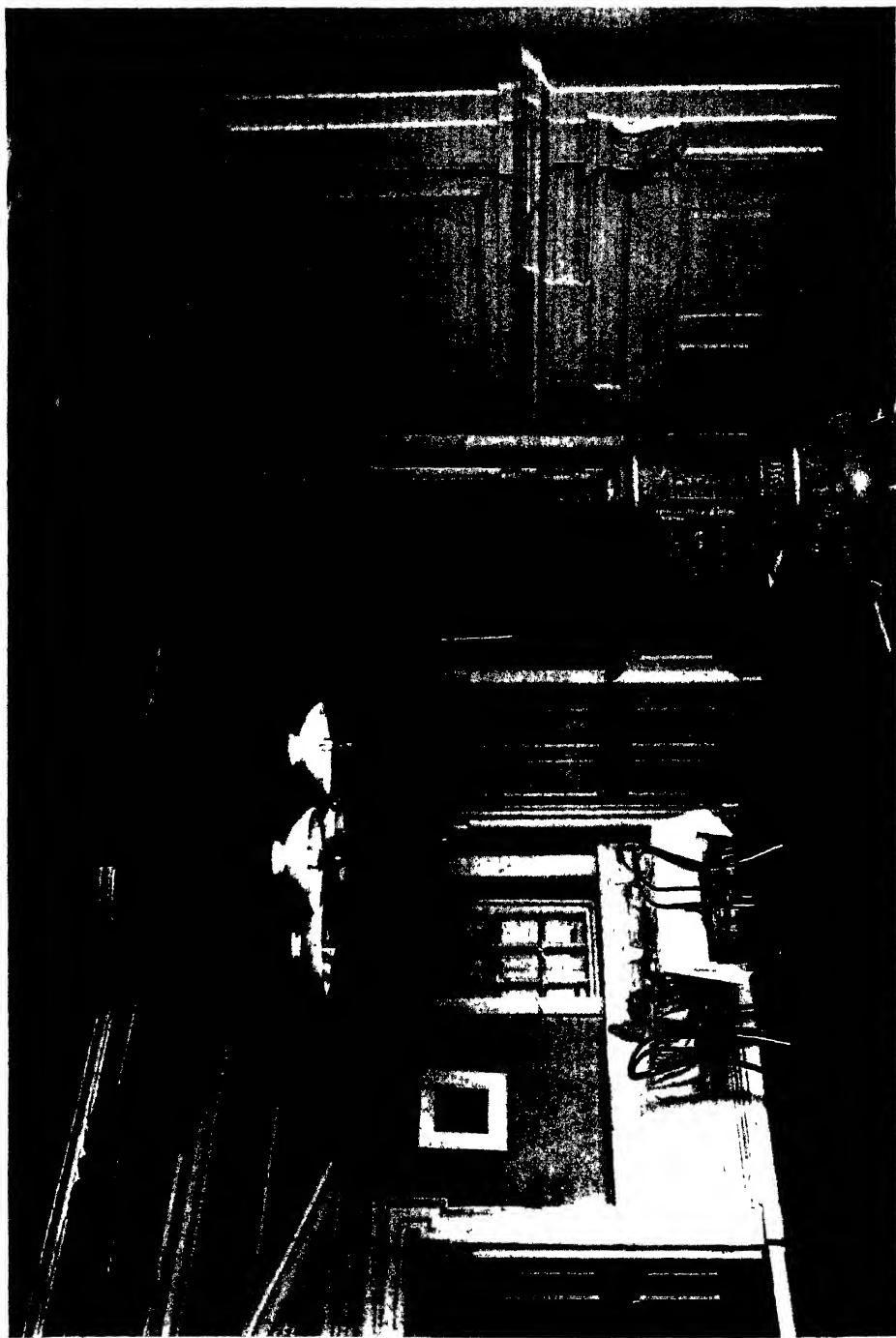


THE DRAWING-ROOM AT GRAEME PARK



THE GREAT CHAMBER AT GRAEME PARK

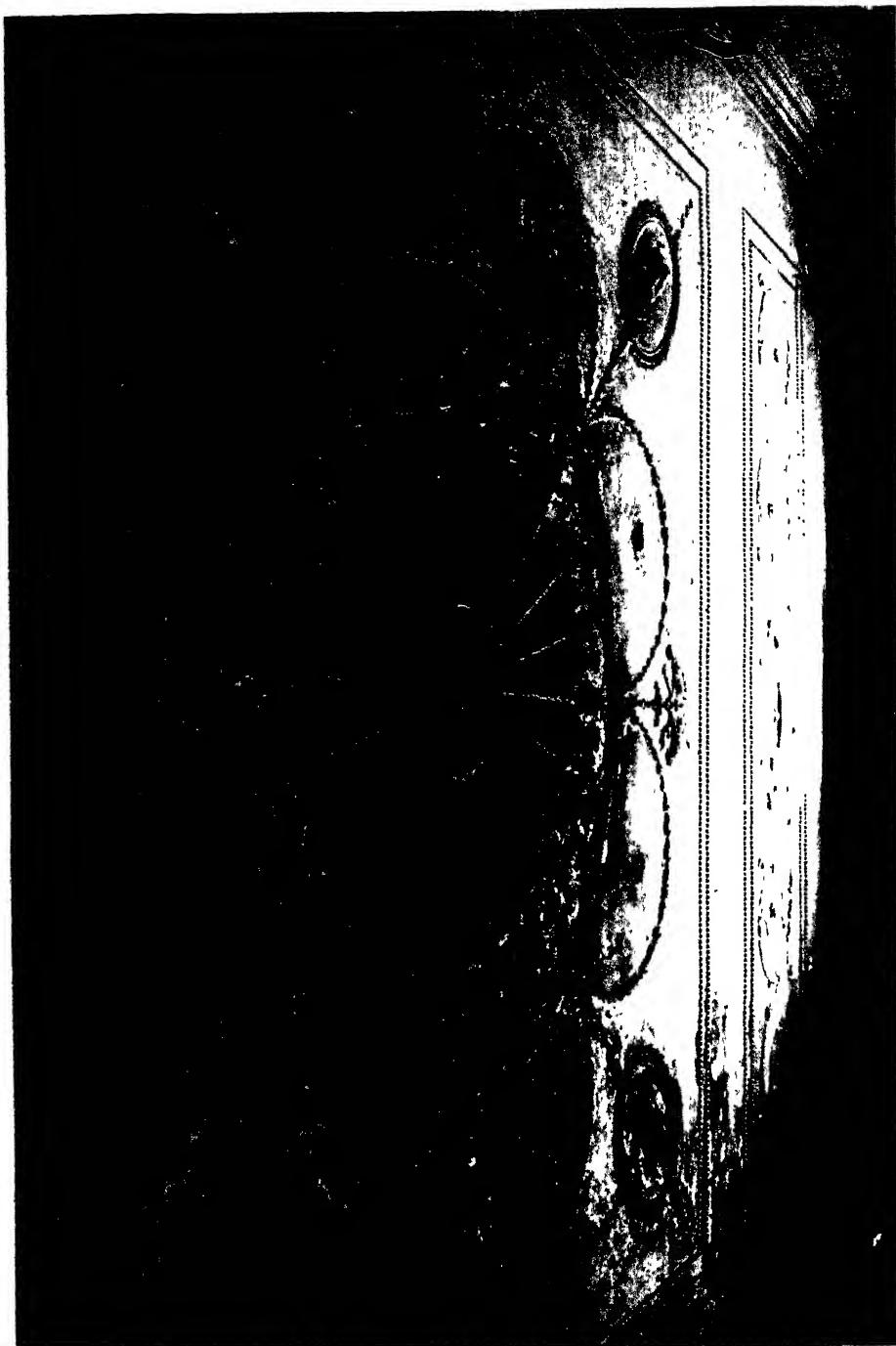
THE DRAWING-ROOM OF BELMONT MANSION





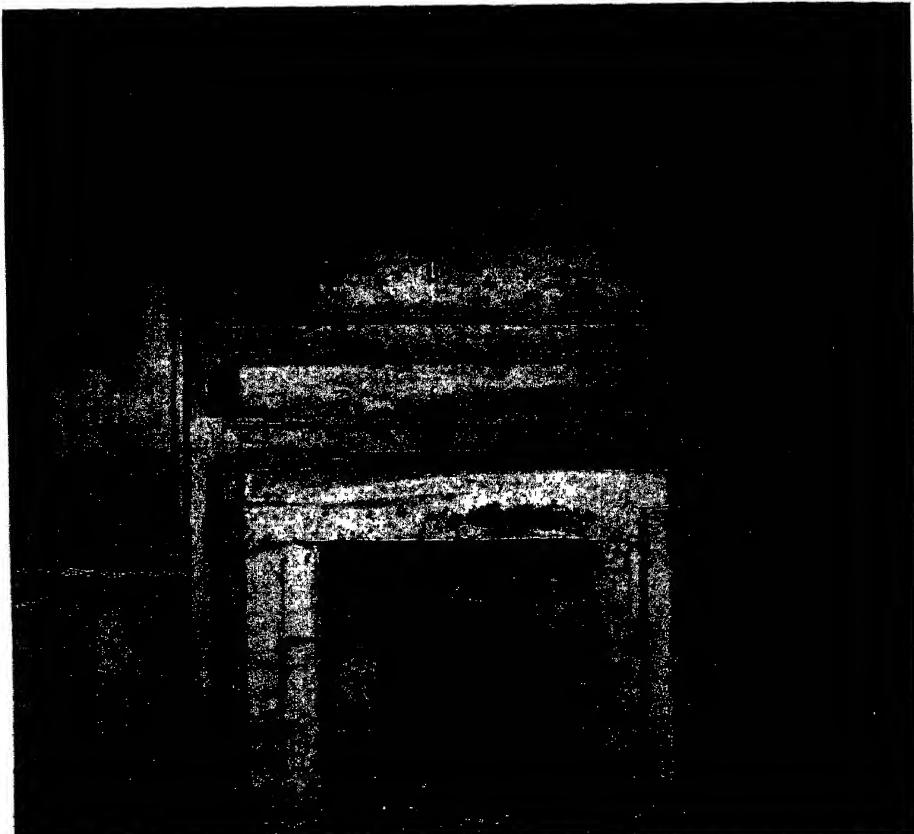
THE DRAWING-ROOM OF SOUTIUE  
Entered by the "Blind" Door appearing in the Far Corner

THE ORNATE PLASTER CEILING OF THE DRAWING-ROOM—SOLITUDE





At Hope Lodge



At Graeme Park  
SECOND-STORY CHAMBERS

## EARLY CRAFTSMEN AND THEIR METHODS

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that would now be borne by a general contractor. But the question raised by architects to-day is: Who were the real designers of the Colonial monuments? It is difficult to conceive of a doctor drawing the design for Christ Church, or a lawyer and Speaker of the Assembly that of the State House. A knowledge of architecture being then considered part of every gentleman's culture, however, it is easy to picture these leading men of the community in the rôle of connoisseurs, having drawings made under their guidance by others; and after so doing, producing or submitting the design at the official meetings where a course of procedure was to be determined. The names of those other persons who actually handled the T-square and triangle are lost in obscurity.

We believe them to be the more intelligent carpenters of the time, some of the men who banded themselves together, as we have seen, "to obtain instruction in the science of architecture." It was such a motive that made of the Colonial carpenter a thinking being, that added some ability at drawing to his skill to construct. His dividers laboriously transcribed the proportions of Vitruvius, Serlio and Scamozzi from the albums of classic forms. A few old English works on architecture were also his companions. One of the most valued of these was Batty Langley's "Builder's Director or Bench-Mate," which the title-page announced as "a pocket treasury of the Greek, Roman, and Gothic Orders of Architecture made easy to the meanest capacity by near 500 examples, improved from the best Authors ancient and modern." There were also the four books of Palladio, esteemed by Englishmen and portrayed by Isaac Ware and others. We can imagine the Colonial carpenter conceiving a proposed building with Sir William Chambers' time-honoured work open before him, referring also to the designs of Sir Christopher Wren, James Gibbs, Vanbrugh, and Sir Robert Taylor. We can picture him zealously striving to do what the Brothers Adam were simultaneously essaying in England: "To catch the beautiful spirit of antiquity and infuse it with novelty and variety." This meant translating into wood many of the forms originally conceived for stone. In the process it was but natural,—it was necessary indeed,—to attenuate the antique propor-

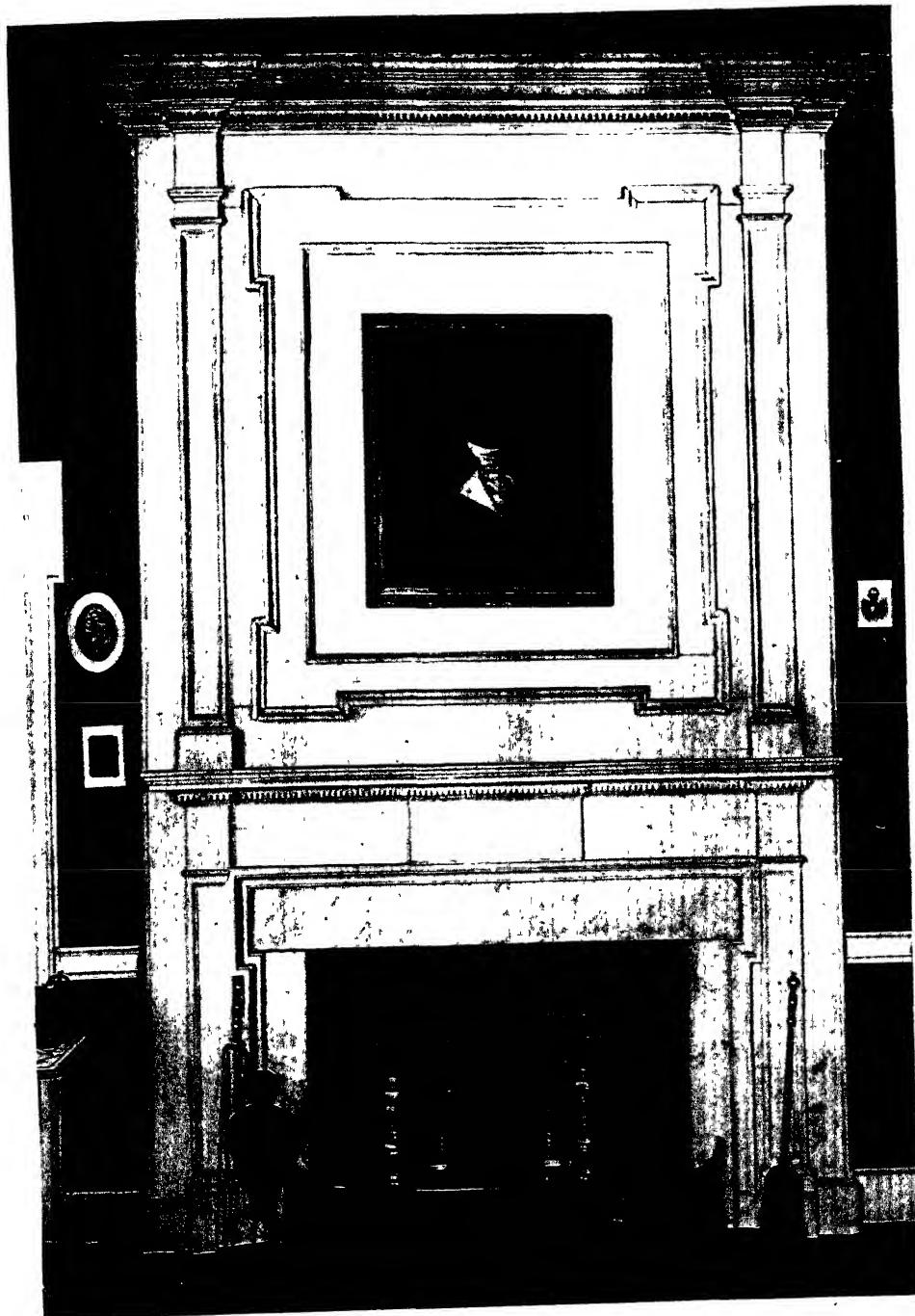
## COLONIAL ARCHITECTURE

tions. By such an avenue there arrived the invention and freedom of Colonial architecture, that true novelty that sacrificed neither beauty nor dignity. The public did not demand originality. What was proper was acceptable. Of all mechanics occupied with building, the greatest general knowledge of all crafts, in addition to special knowledge of his own, resided with the carpenter. Add a practical knowledge of working in the three dimensions to familiarity with the graphic forms in books, and the possessor was quite in the position to become the architect of an earlier day.

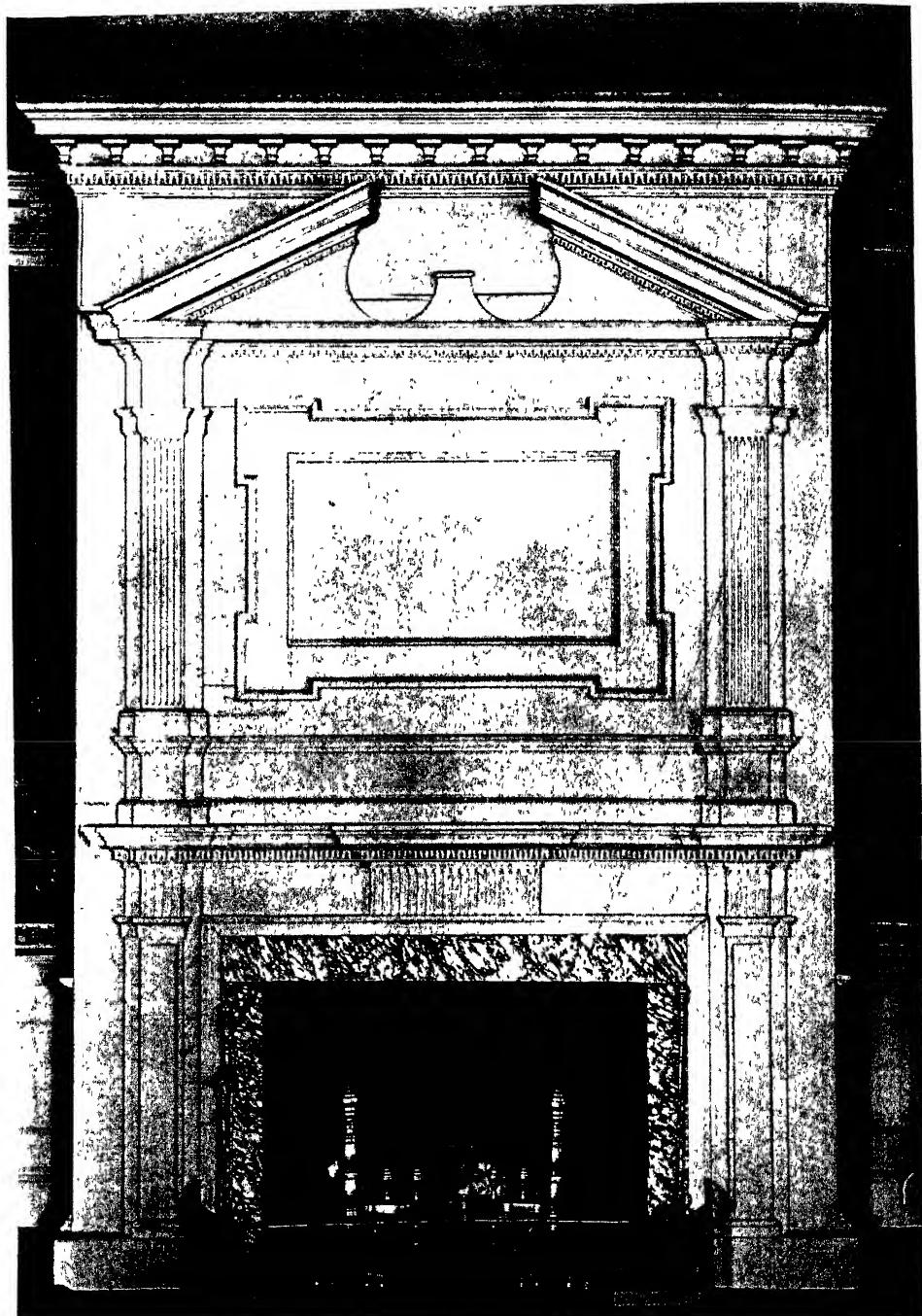
At first glance it would seem that in the matter of time the old builders had an advantage, that there was not such pressure to act and build speedily as besets us. Yet in observing the actual time consumed in preliminary discussion, in acquiring the site and in rearing the building, the record of speed does not differ greatly from our own. Once the ground was broken, if funds were forthcoming, the work was pushed with no mean measure of dispatch.

The laying of corner-stones was occasionally attended with some ceremony, but we have discovered no proof that the custom then existed of inserting papers or records within corner-stones. Periodical encouragement in the way of refreshments, usually of the liquid variety, was given the house-smiths. A jug of whiskey bestowed on such occasions, after being drained, was built in the wall, all hidden save its spout, which was turned downward to symbolize the complete extinguishment of its cheer. "Raisings" were the jollification designed to mark certain stages in the progress of a building. They did not necessarily celebrate its completion. While the walls were being reared, the carpenters would make good use of this time to cut the joists and the rafters. The raising of these from the ground to their position upon the walls gave occasion for the term. A small tree or branch of a tree was a verdant symbol nailed to the topmost timber of a roof to denote that the limit of height from the ground had been reached.

As old as the local art of building is the plaint so common nowadays: the difficulty of obtaining seasoned lumber. Much of the wood we find in old Colonial buildings is the first or second, sometimes the



CHIMNEY-PIECE IN THE IMLAY HOUSE



CHIMNEY-PIECE IN THE IMLAY HOUSE

## EARLY CRAFTSMEN AND THEIR METHODS

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third, successor to the original. The forests were being felled apace, and the immediate demand for timber discouraged the storing and drying of it. Nevertheless, good carpenters laid much importance upon the seasoning.

Shingles were almost universally used for roofs, and were commonly believed to last without repair for twenty or thirty years. The shingles were of cedar or cypress. If of the former, the courses were supposed to be 9 or 10 inches wide; if of the latter, about 7 inches. It was aimed to have the roof covering at no point greater than three shingles in thickness, so that the shingles would dry quickly after a rain. A practice arose of bevelling the butts of shingles so that the rain would easier run from them.

The shingles were nailed to "heart of oak" lath secured in turn to the rafters. The wrought-iron nails used were so pliable as to be easily clinched on the under side. If the shingles ever came off, it was certainly not the fault of the nails, but rather the decay of the shingle, which would cause the nail-hole to enlarge, thus robbing the nail of its grip, so that in time wind and weather would carry the shingle away. A forecast of the modern shingle stain was to be found in the belief that if the shingles were dipped in fish oil it would add greatly to their durability.

The belief that the walls of all old Colonial buildings are unusually thick and ponderous is contrary to fact. Seldom do we find them of any greater thickness than the minimum required by present building laws. Often they are less. That they have withstood the elements so long is because they were well and conscientiously laid. Toward the close of the Eighteenth Century, methods had deteriorated with the advent of the commercial practice of building many houses in rows at one time,—a phase of building in which the lowest standards of construction are always practised. It was this that led Doctor Mease to observe: "At present the walls of most houses built in Philadelphia are much too thin, as they seldom exceed nine inches and derive the chief part of their support from the adjoining houses."

Then, as now, the dampness of walls was an abiding concern. Yet it is a striking fact that in all Colonial buildings the plastering

## COLONIAL ARCHITECTURE

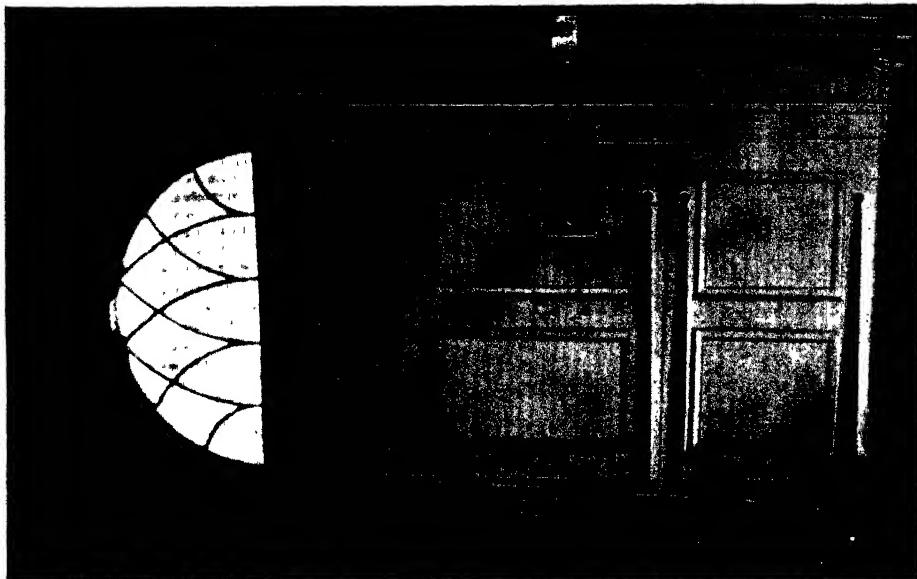
is applied directly upon the interior surface of the brick walls, though on examining the interior there is no sign of dampness to be detected. Dampness must have been *felt*, however, by the inmates, especially in the summer, for the suggestion came to be made of "stripping" or "furring" the inside of the walls in the manner followed to-day. The only example of this is in Highlands, which was erected at the close of the period. Laths were of several grades. Sap and deal laths were used for ceilings. They were of 3, 4 and 5 feet in length; though the statute allowed 3-foot and 5-foot sizes only. They were supposed to be 1½ inches in breadth and half an inch in thickness, but as they were all split by hand there was considerable variation in size. Rabbit fur, cotton, feathers, and wool were used to insulate the walls and about windows and doors to keep out draughts. The space behind the laths may also have been filled with fur and the similarity of function between this material and the stripping may have given rise to the modern synonym "furring."

The thin partitions commonly observed in the old houses were not built of studding in the manner familiar to us, but of rough boards about 1 inch by 8 inches nailed against each other, each side of each board lapping about one inch upon its neighbour. Over the whole on both sides of the partition thus roughly formed the lath and plaster were laid. The finished thickness, therefore, would never exceed 4 inches and many such partitions measure but 3½ inches. Fortunately our great-grandfathers had no steam-pipes or heat-flues to conceal in the partitions, or this method could not have been employed. Floors were of wide boards secured not only to the joists but to each other by means of dowels about 18 inches apart. These can be seen in the worn floor of Woodford.

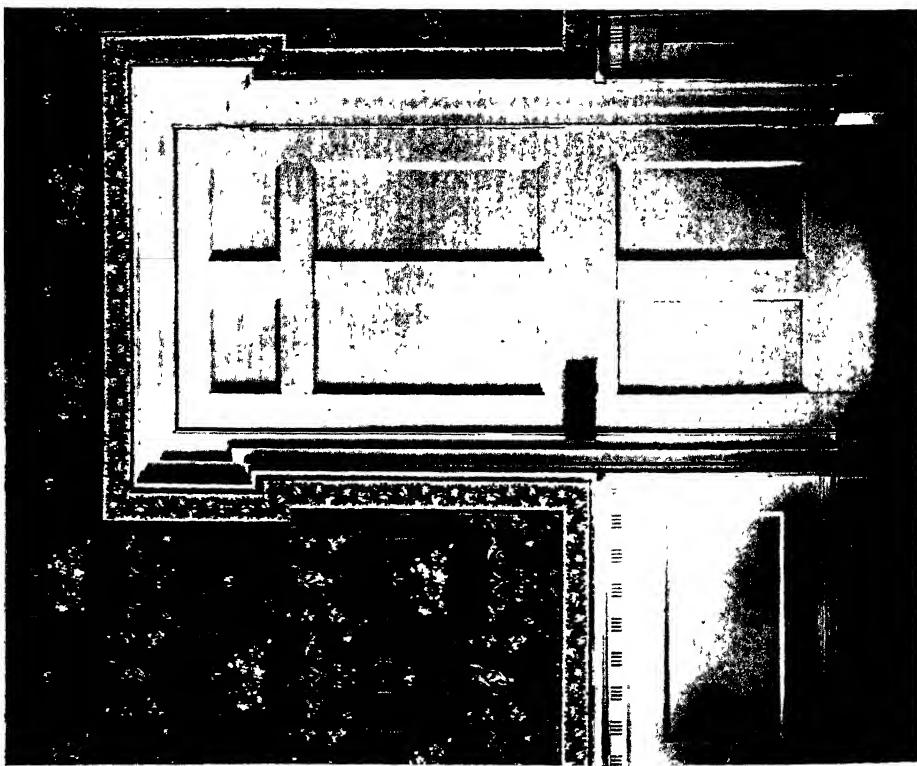
Watson wrote of the log-houses first built in Germantown and nearly all long since demolished, that they were "plastered on the inside with clay and straw mixed, and over it laid a finishing coat of thin lime plaster; some old houses seem to be made with log frames and the interstices filled with wattles, river rushes and clay intermixed."

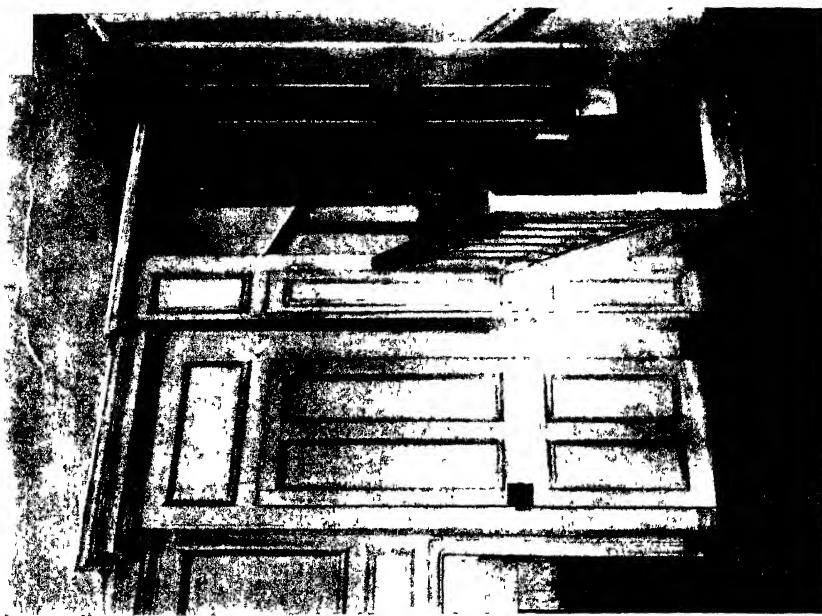
Various were the compositions proposed for plastering to cover or ornament walls exposed to vicissitudes of weather. This wall cover-

ANCIENT HARDWARE UPON A FRONT DOOR

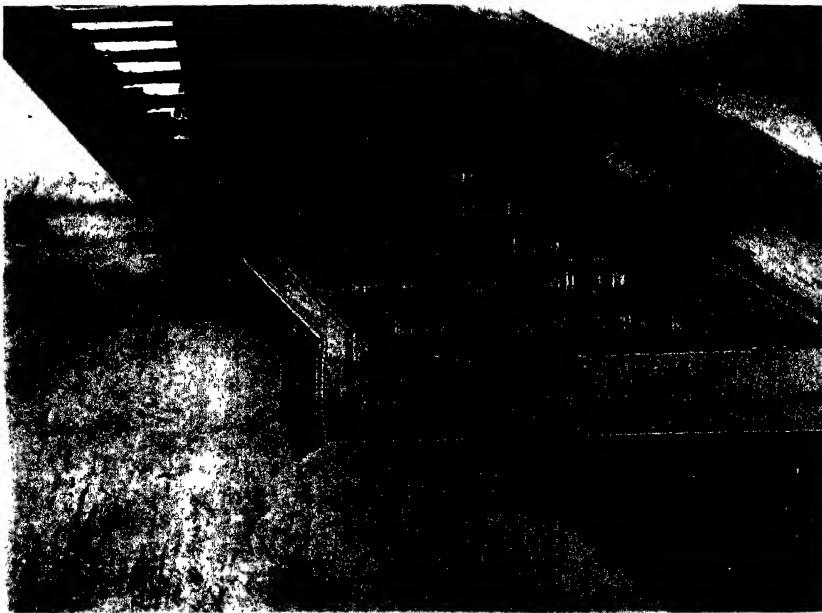


ORIGINAL WALL-PAPER IN THE IMLAY HOUSE





At Cedar Grove



At Greene Park

TYPES OF MINOR STAIRWAYS

## EARLY CRAFTSMEN AND THEIR METHODS

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ing gave an opportunity to embellish, as we have seen at Chalkley Hall, Vernon and elsewhere, by an effect of quoins, ashlar work or window arches. Though this modelling of the external coating was a false device, in so far as it was not true to the structural method underneath, the offence against architectural canons was a light one and was quite justified by the elegant appearance attained.

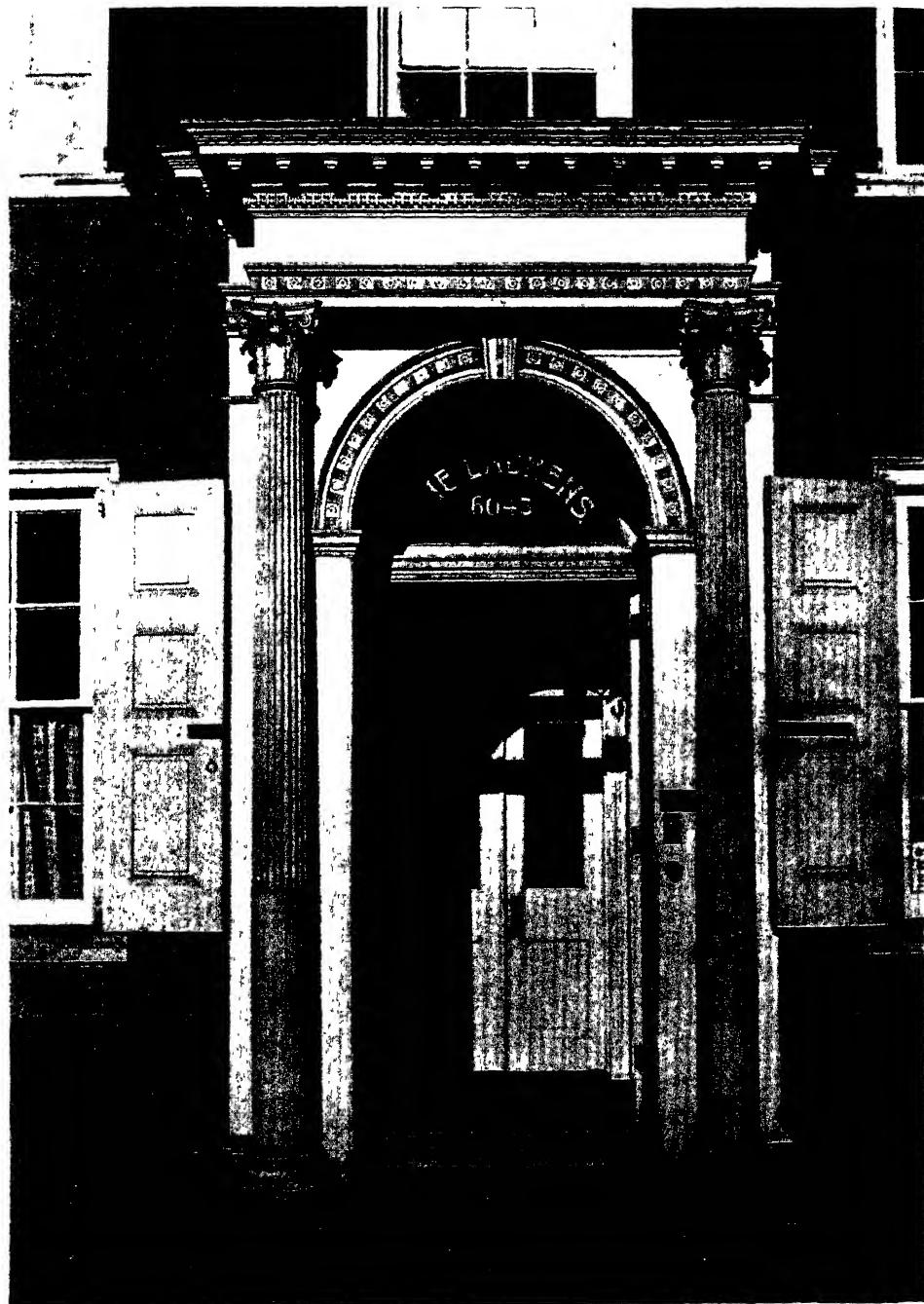
A wholesome respect for fire, and a scrupulous care to prevent its ravages, were always present in the Colonial communities. Soon after the settlement of Philadelphia, it was forbidden to boil tar or heat pitch upon the public wharf or within twenty feet of any building or hay-stack. The most general precaution was to keep chimneys clear by frequent sweeping; but great difficulty was found in punishing those who suffered their chimneys to take fire contrary to a law of the Province. The contemporary press gave abundant advice upon fire avoidance. If all precautions were heeded, simple living would have indeed been a feat. The householder was admonished to oblige all his servants to go to bed before him every night and he was to inspect all his fireplaces before retiring to rest. For fear of accident a bucket of water was to be left in the kitchen every night. A servant was not to be permitted to carry a candle to his bedroom, if he slept in an unplastered garret. "If they must have a light, let it be a small hand-lantern surrounded by wire, such as are made in Philadelphia for the purpose." The first fire-engine acquired by the City of Philadelphia was purchased in 1719, and in 1738 Benjamin Franklin organised the first fire-company. Dr. Nicholas Collin invented an apparatus for taking persons or goods out of a burning building.

A supernatural degree of efficacy was attached to lightning conductors, a belief to which the present century has fallen heir, for the widespread use of lightning rods until recent years cannot be altogether ascribed to the beguiling manner and winsome ways of the rural lightning-rod salesman. Before the advent of domestic electrical equipment, lightning was generally feared. A specimen of advice inspired under this head was that a bed or couch ought to

## COLONIAL ARCHITECTURE

stand free on all sides, as lightning would take its course along the walls of a room.

Notwithstanding the absence of fireproof materials, human life was tolerably safe in the Colonial buildings, for they were rarely higher than two and a half stories. With the working of iron still in its infancy, this now universal material could not avail in providing a means of escape from fire. Had the Colonial designers been prompted to depart from the respected models of older styles and to erect higher buildings, the situation in respect of fire alone would probably have deterred them. Only with the advent of iron fire escapes, and particularly the inexpensive though not ornamental form seen on every hand to-day bracketed from external walls, were the higher buildings of subsequent times rendered possible.



A GERMANTOWN DOORWAY  
Southeast Corner Germantown Road and Walnut Lane



THE SOUTH DOORWAY OF WYCK

## *INTERIORS AND CHARACTERISTIC DETAIL*

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IN Colonial interiors symmetry prevails as absolutely as in exteriors. In drawing-rooms obstacles to this were few. In hallways a means lay in the use of the arch thrown across the space dividing its length at will. But the designer's zeal for balance and equilibrium met a foe in that inherently unsymmetrical thing—the stairway.

In public buildings even, this problem was not difficult. In the State House, the stairway occupied the tower; at the Pennsylvania Hospital each flight ascended from either side of the central hall, the exact counterpart of its fellow opposite. Windows, placed in deference always to symmetry of the exterior, frequently conflicted with the stairway. But the early designers were nothing loath to ignore the window in planning the stair. Consequently stair flights or landings are found crossing windows at accidental angles and levels, and are often conspicuous from without.

In complete and typical Colonial houses, the flights were divided as follows: The first flight rising from the first floor contained roughly two-thirds the total number of steps needed to reach the second. At the top of this flight was a level landing crossing the hall. Thence, continuing to the floor above, was a second flight containing the remaining one-third the total number of steps. By this means head-room was obtained under the landing for a rear entrance to the hall. The scheme adopted in some modern Colonial houses of having a flight on each side of the hall ascend to the landing, with a shorter flight continuing to the second floor from the centre of the landing, has no counterpart in local Colonial work. But it is not an unreasonable elaboration of the style; and that we have no such example in old houses is perhaps only because the arrangement calls for a larger scale of building than the means of

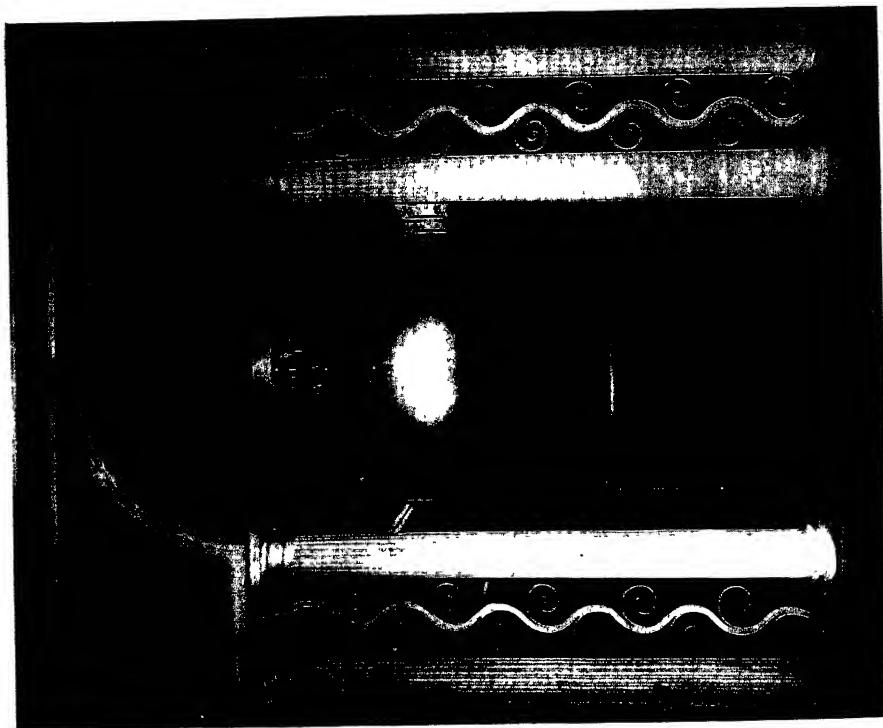
## COLONIAL ARCHITECTURE

the Colonists permitted. The introduction of steps in the landing, causing a break in its level, is only to be seen in a few houses built toward the end of the Eighteenth Century. It is undeniably a compromise to save space, and should be avoided. The level landing was a suitable place for the triple "Venetian" or Palladian window. But at Mount Pleasant, on account of the position of the stairway, such a window could not have accompanied the landing without unbalancing the exterior.

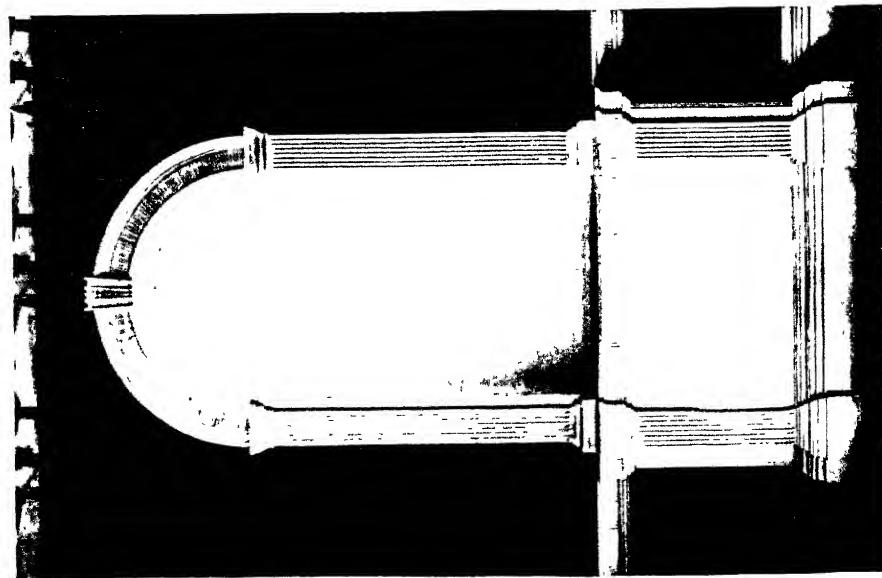
As a hall is seen by all who enter a house, the principal rooms by those bidden to remain, and minor rooms only by intimates, the degrees of formality imparted to these rooms are in similar scale. Even in the smaller houses, it is interesting to note the effort made to render the hall formal. If the stairway did not avail, an arch and columns were employed, as at Sweetbriar, or that extremely formal feature, the niche, was resorted to, as in Strawberry Mansion.

To the drawing-rooms and great chambers already shown, we cannot fail to add the surprising elaboration of a rude exterior found at Græme Park. The drawing-room has the entire area of its walls veneered with panelled work of bold profiles and carried out in unpainted yellow pine. The widely projecting base, the unpanelled dado of plain boards, the tall panels above, the well-formed pediments and the rich cornice with pulvinate frieze, testify to a skill at design which needs no apology on the score of an artist of an earlier age working in the wilderness, as indeed Sir William Keith's estate then was, when sixteen miles of unsettled country separated it from Philadelphia. The proportions of his curious house did not permit of the stately hall, but the beauty of the rooms makes up for any other deficiencies. The great chamber on the second floor, with its semicircular door-heads and clothing of panelled work, is scarcely less elaborate than the drawing-room below.

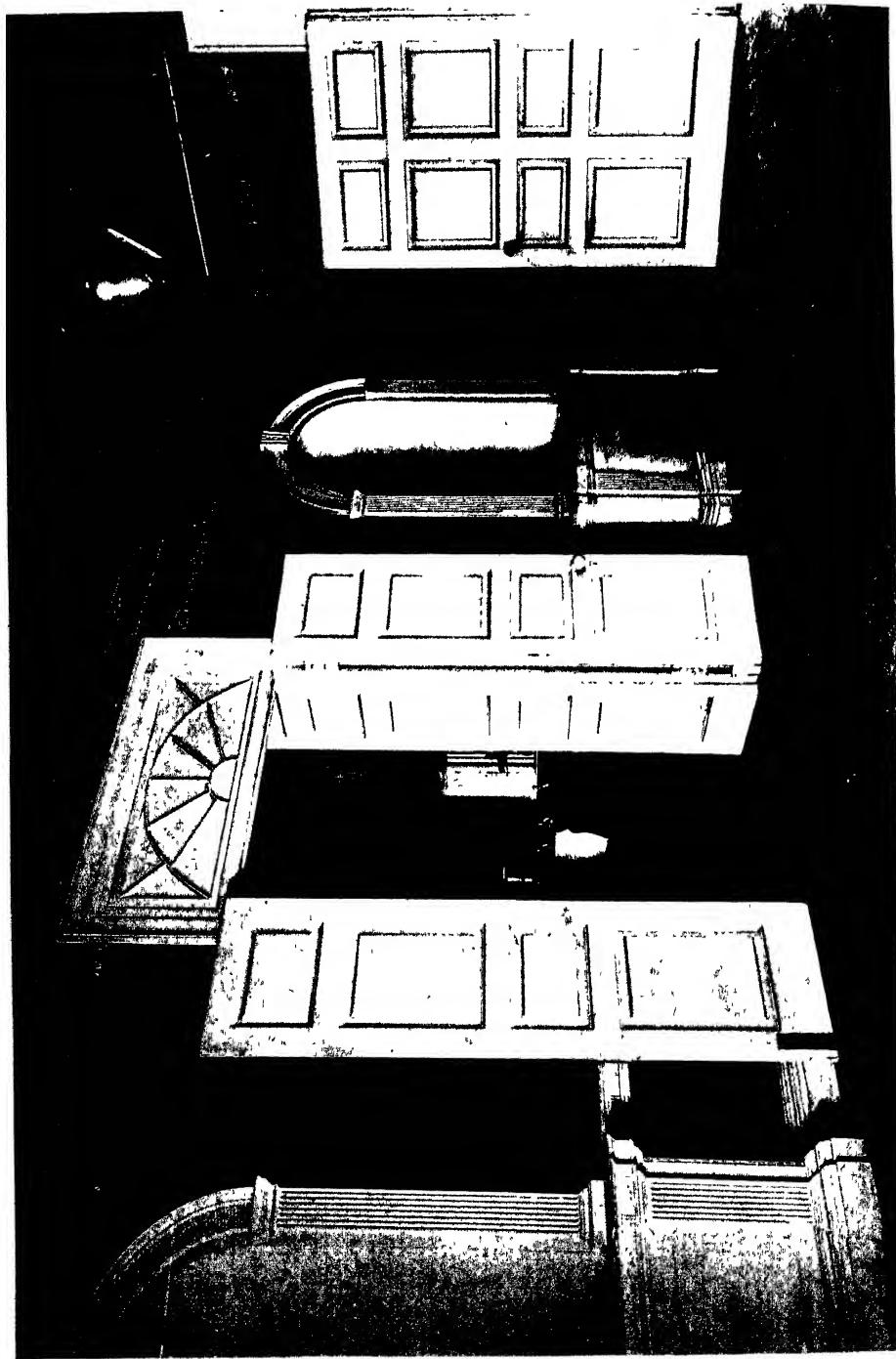
When the labour of completely covering the walls with wood was to be saved, an interior such as in Belmont resulted. Above the wainscot the walls are bare save for the chimney-piece and the door-heads. The modelled plaster ceiling is believed to be the original



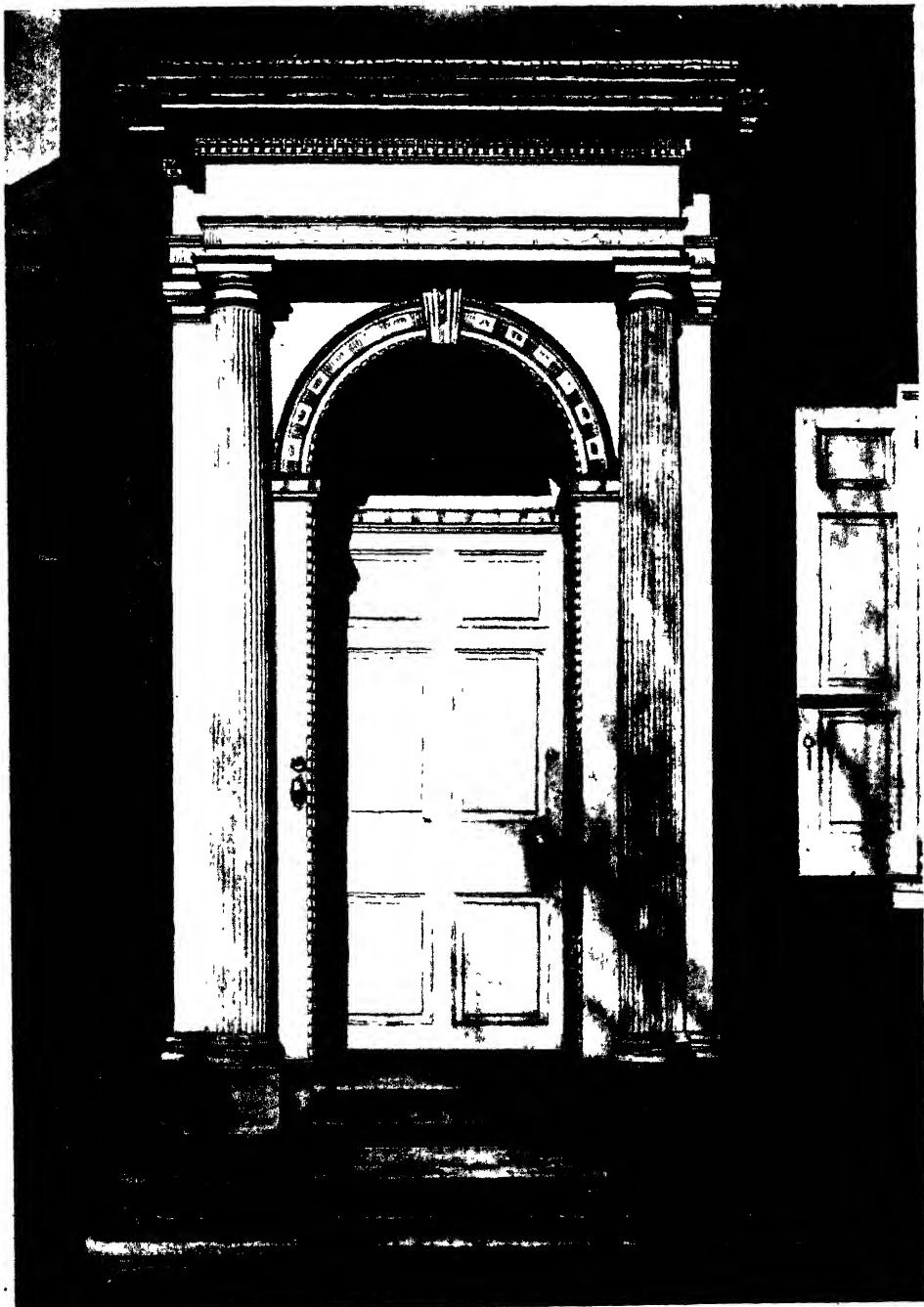
ARCHWAY IN HALL—SWEETBRIAR MANSION  
Fairmount Park



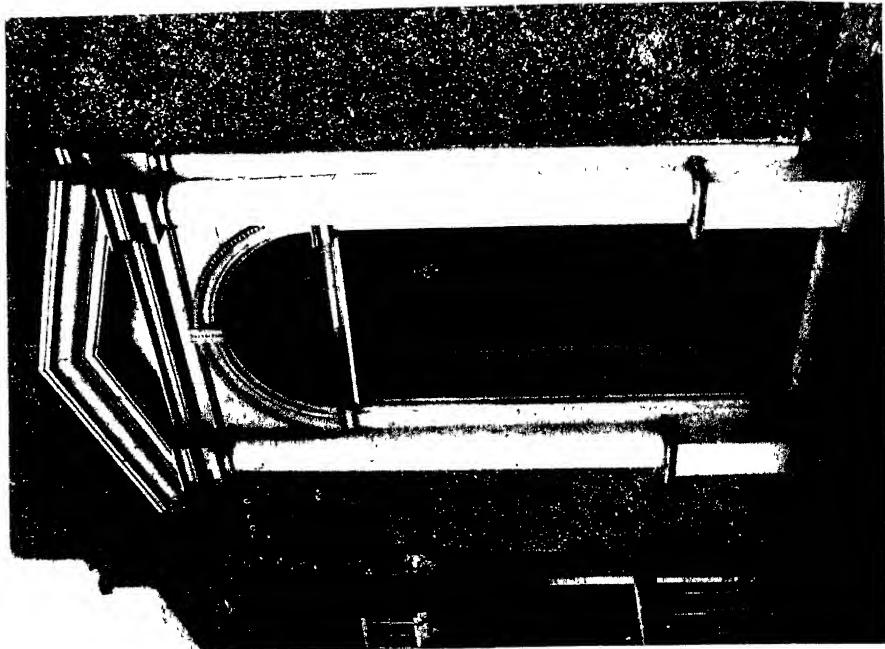
FRONT VIEW OF NICHE  
At Strawberry Mansion



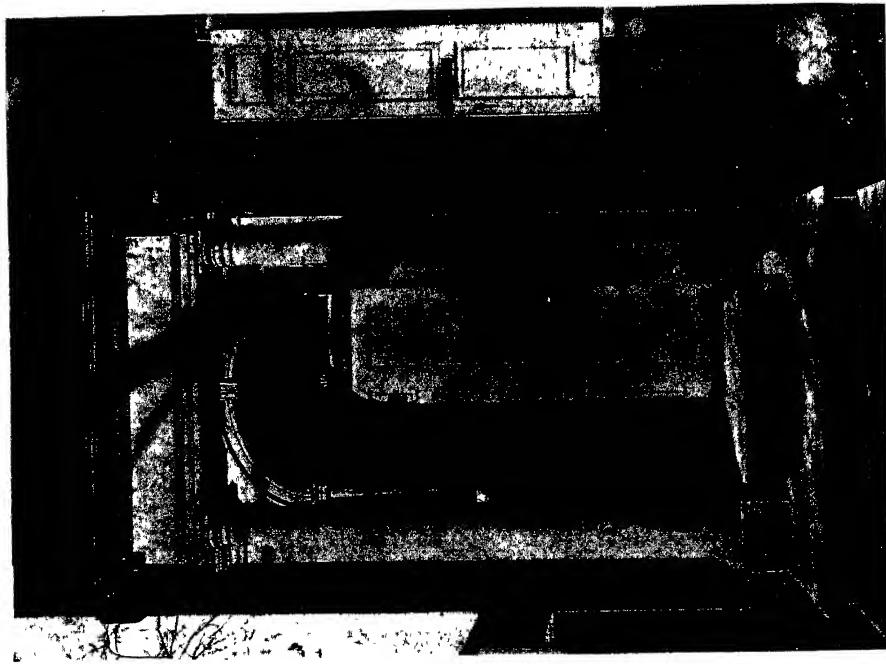
ONE SIDE OF THE HALL AT STRAWBERRY MANSION  
Showing Two Niches which Balance Others Opposite



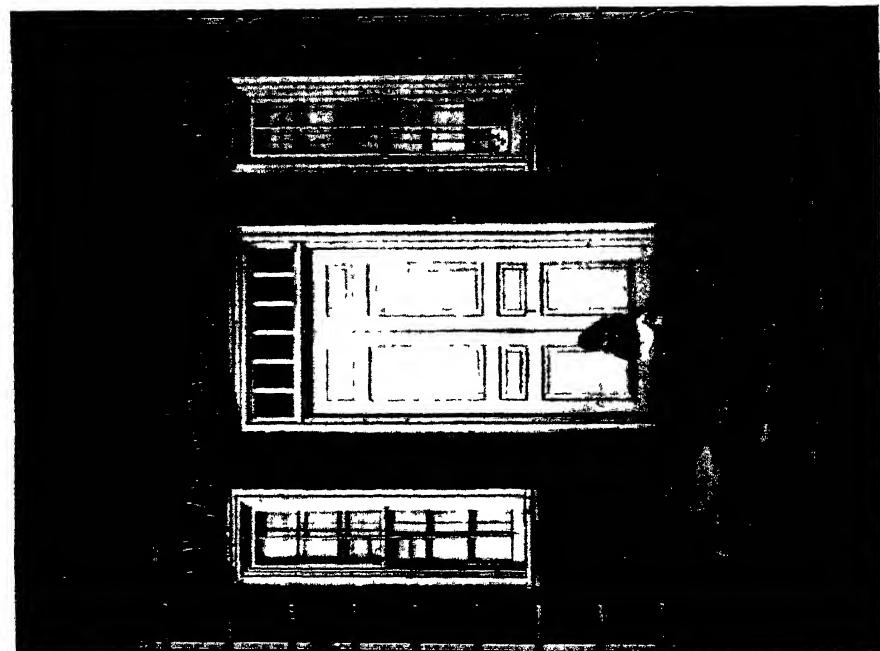
A GERMANTOWN DOORWAY  
Northeast Corner Germantown Road and Walnut Lane



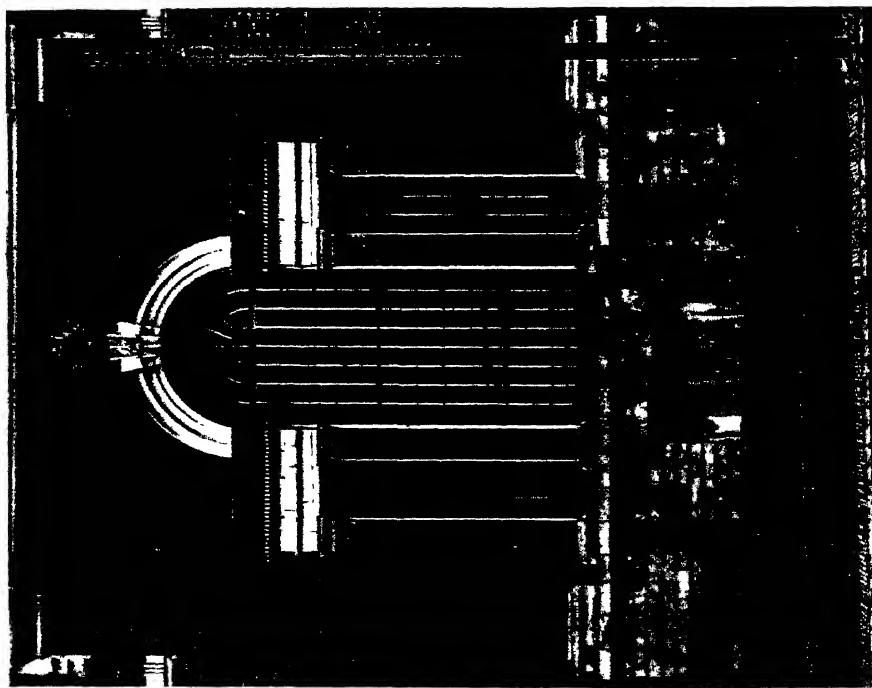
DOORWAY OF THE LILACS  
Fairmount Park



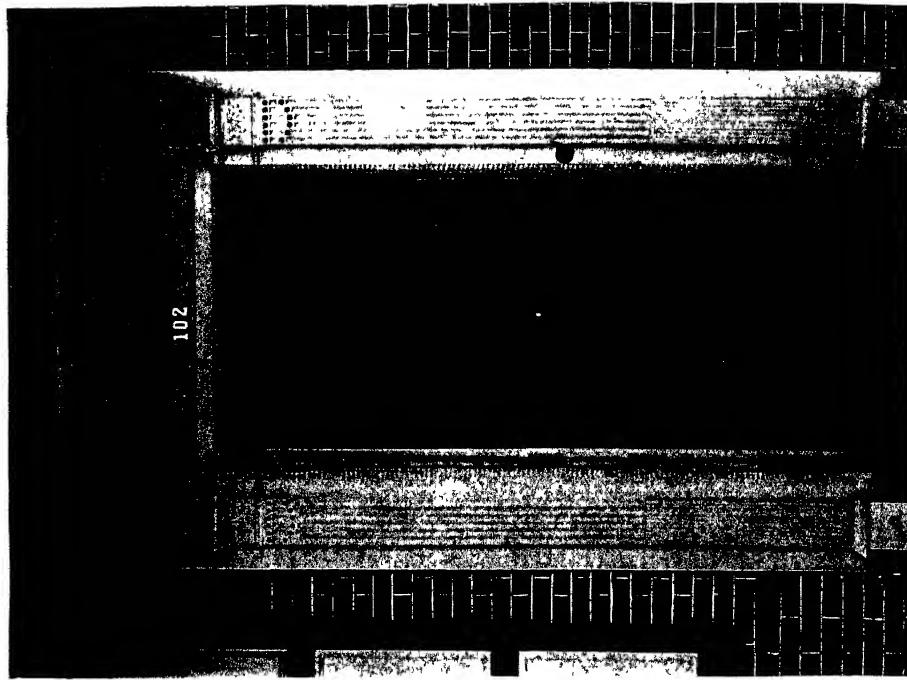
DOORWAY OF THE PEALE HOUSE  
Holmesburg



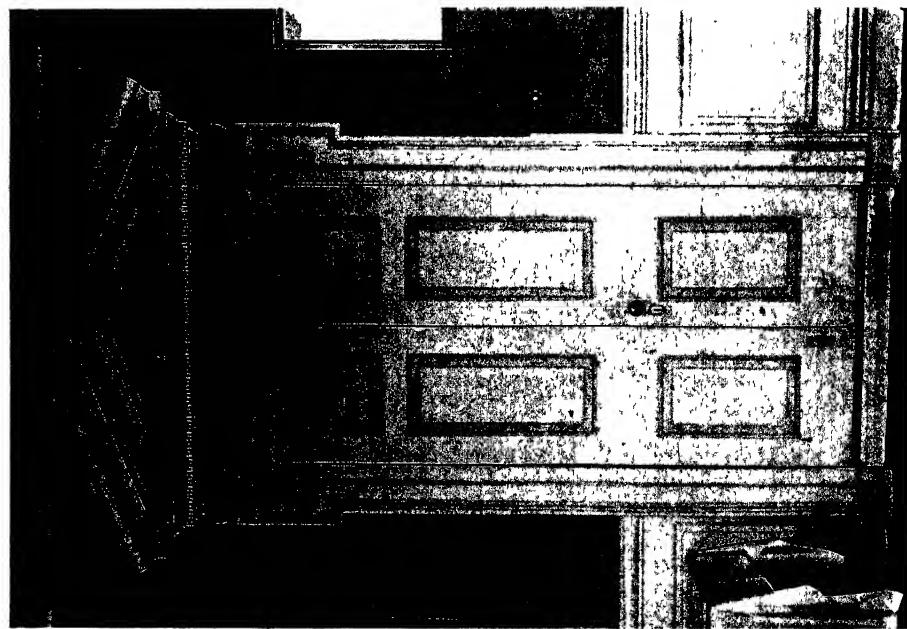
THE WEST ENTRANCE OF STENTON



TRIPLE WINDOW OF THE CHOIR—OLD CHRIST CHURCH



DOORWAY OF A HOUSE AT SWEDESBORO, NEW JERSEY



INTERIOR DOOR—BELMONT MANSION

## INTERIORS AND CHARACTERISTIC DETAIL.

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one, but is unfortunately quite out of scale with other ornament of the room.

The superb ceiling of Solitude is the glory of a drawing-room that occupies about two-thirds the first floor of the house; or to be exact, a room 25½ by 16¾ feet by 12 feet high. Around the room runs a wainscot of two planed boards. Below and above these runs a modelled ornament. The base is cleverly returned into the window recesses, where it has other members added to receive the foot of the window architrave. The mantel is finely modelled in a grey marble, the chisel cuts having been uninjured by subsequent polishing. The doorway entering the room has the wainscot passing over it and is thereby made "blind" to preserve the symmetry of a side of the room whose only feature is the mantel. The exquisitely modelled frieze and cornice are 16 inches high. In perfect harmony and scale with them, the ceiling spreads its geometric patterns, finely wrought in low relief, from wall to wall. Those familiar with architectural styles will declare that here, it may be, an apt pupil of the Brothers Adam has left his design, or a craftsman his handiwork, who had, perhaps, laboured upon some of those buildings the celebrated architects erected in Great Britain in the reign of George the Third.

With a few exceptions the second-floor rooms were distinctly less ornate than those below. Seldom more than one side was panelled, and that in the simplest manner. The rear bed-chamber at Græme Park and the principal bed-chamber at Hope Lodge are typical. There were no mantels or other projections. The wall, which otherwise would have had the chimney-breast projecting, was made into one plane by panelling set flush with the chimney, thus forming closets on each side. In more important rooms below, the wood chimney-piece was made wider than the brickwork behind it in order to give the proper proportion to the finishing; and in the spare space upon each side between the brick and wood narrow high cupboards were devised.

Any other colour than white now seen on the woodwork of an old building instantly testifies to the activity of ignorant restorers. The only minor parts sometimes displaying a different colour—and then it

## COLONIAL ARCHITECTURE

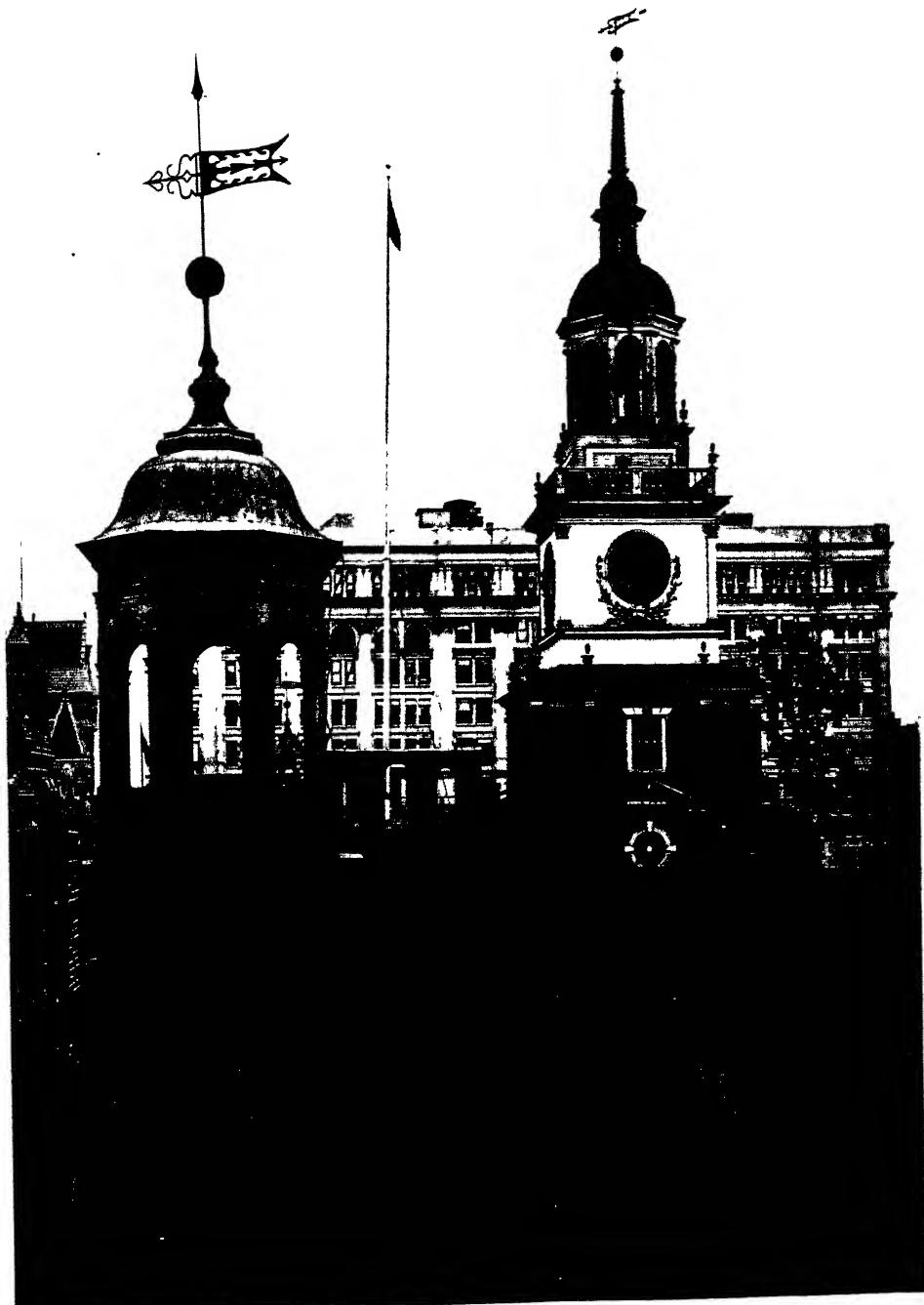
was the rich tone of the valuable mahogany of which they were made—were the handrails of the stairs, the caps of the wainscot, and occasionally the stair balusters. Minor or attic stairs were made of pine or other inexpensive wood, painted white.

Owners of simpler houses contented themselves with whitewashing the walls, but more fortunate persons used wall-paper, all of which was imported until a late day. A characteristic pattern is found on the walls of the parlour and the room above it at the Imlay House. The paper was purchased from William Poynett of Philadelphia, who imported it from London. His bill, bearing the date April 18, 1794, amounted to £13 3s. 6d. Unlike the method of to-day, it was cut into small squares before applying, probably for convenience in handling. The pattern is Empire in character and the paper is still in good condition.

Quaint hardware in the shape of massive locks with huge brass or iron keys, L-shaped hinges for cupboard doors and heavy strap hinges for entrance doors, enlivened halls and rooms; but this was not of sufficient quantity to make the interiors other than interiors always should be: quiet, subdued backgrounds to furnishings and human scenes.

As this book goes to press the finishing touches are being given to the restoration of Congress Hall in Philadelphia. Although the necessary repair of the cupola has been done with scrupulous regard to the old work, interest still clings to this graceful ornament in the condition it has withstood until now the brunt of wind and weather while sharing the vicissitudes of the fabric below. In this state it appears in the illustration. Not far away in the background, the steeple of the State House appears from a level view-point. The Colonial cupolas commonly emerge from the roofs square in plan, soon to assume an octagonal shape, this to become circular as the finial is reached. Few indeed contained bells, and it is doubtful if the rest were sufficiently strong to withstand the strain and vibration caused by the ringing.

The almost universal ornament of the Colonial exterior being the doorway, many examples come to hand. There are square-headed



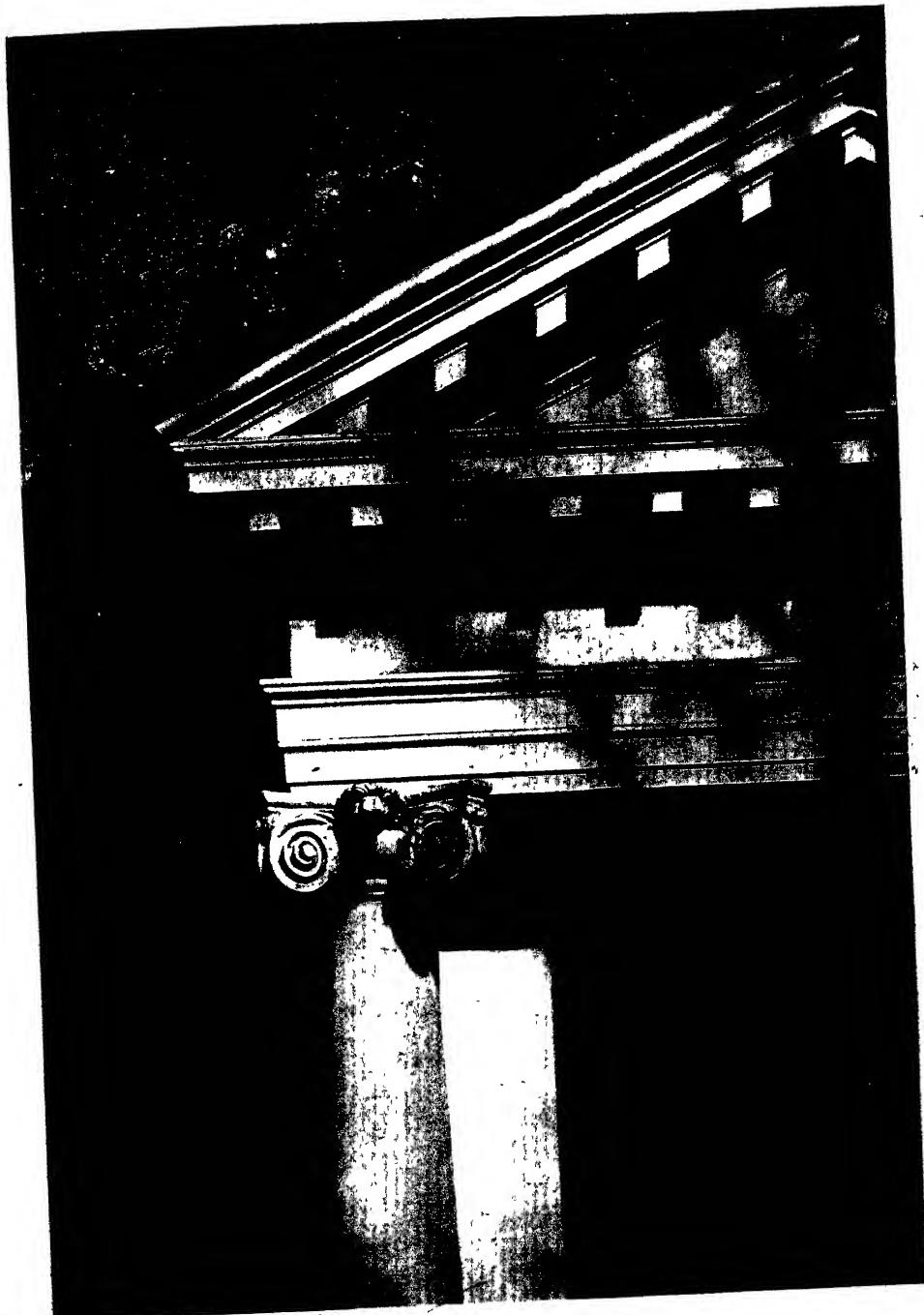
CUPOLA OF CONGRESS HALL—STEEPLE OF THE STATE HOUSE  
Before the Restoration of Congress Hall in 1913



DOORWAY OF SOLITUDE

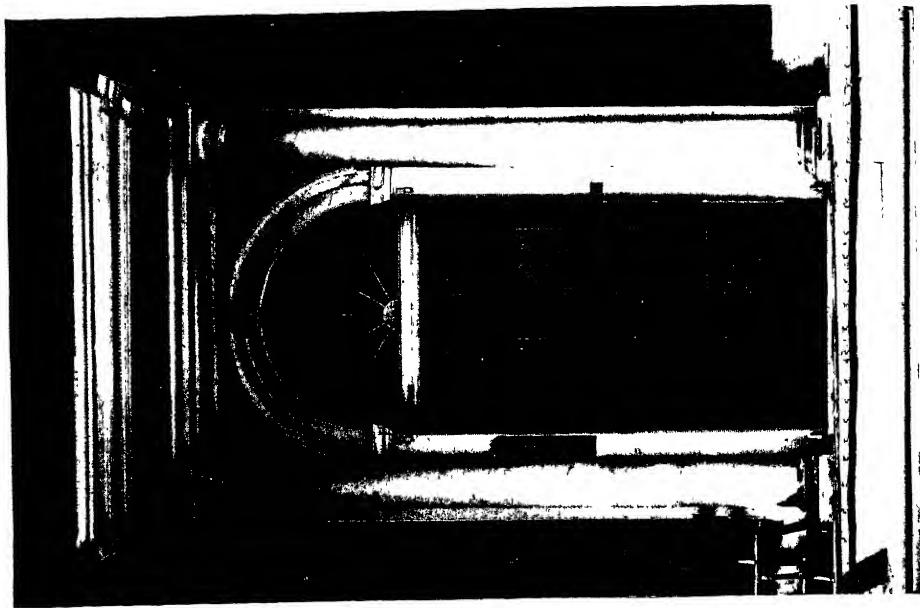


THE PORCH OF ROCKLAND MANSION

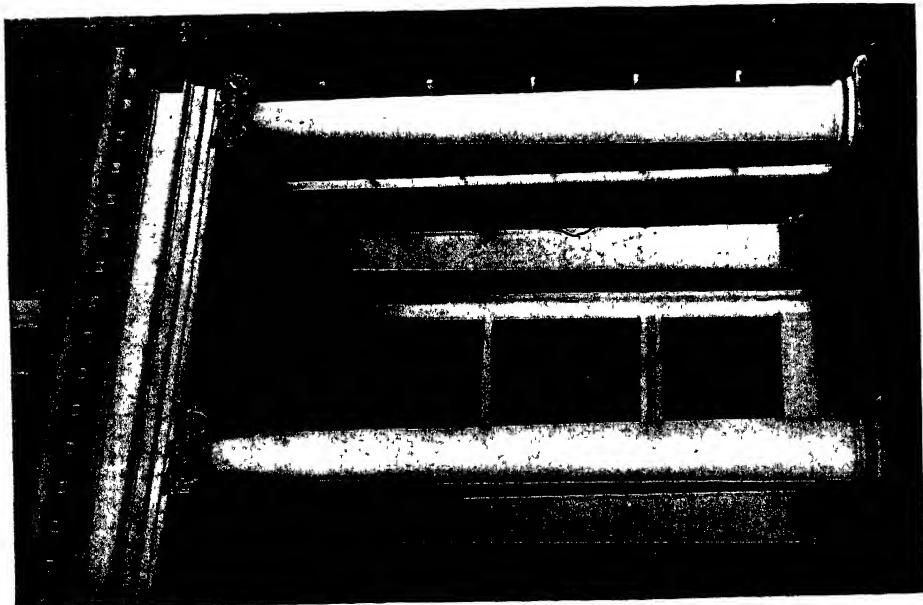


DETAIL OF THE ENTRANCE TO SOLITUDE

THE DOORWAY OF SWEETBRIAR



THE PIAZZA OF SOLITUDE

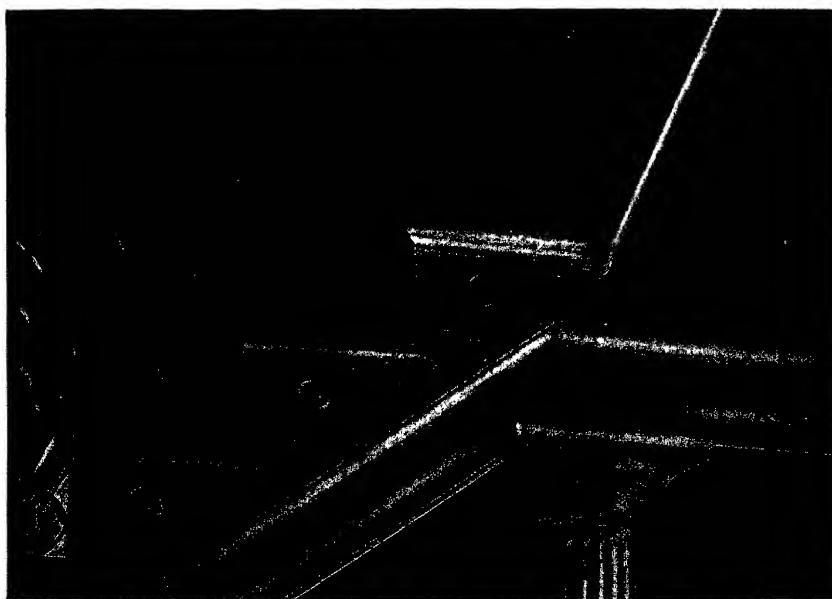




THE DOORWAY OF THE IMLAY HOUSE



CORNICE OVER THE STAIRWAY WITHIN THE STATE HOUSE



DETAIL OF STAIR IN SOLITUDE

## INTERIORS AND CHARACTERISTIC DETAIL.

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doors, round-headed doors with impost and transom, entrances with level entablature and those with pediments. Sometimes there was a short length of entablature over each column, and the space gained by not continuing the entablature over the door was occupied by the transom; or rather the necessity of a transom precluded an entablature.

This is illustrated at the Imlay House, at Mount Holly Court-house and elsewhere. The most elaborate example of an entablature—the close proximity of a window above forbidding a pediment,—is seen in the south entrance of the State House. At Solitude we have the pediment undisturbed over an entablature supported upon capitals of the form the venerable Scamozzi loved to delineate. None of the doors are lower than  $7\frac{1}{2}$  feet, but there is great latitude in their width. Of many residential examples measured, the width of the door itself proves never less than 3 feet, nor more than  $4\frac{1}{2}$  feet.

A most striking circumstance is the universal use of the engaged column. Frequently the two-thirds shaft was not even backed by a pilaster of wood or plain board, but was set directly against the brick wall, as at Old Drawyer's Church, Solitude, and the State House. Doors with a side light on each side, and all enframed within a wide opening in the masonry wall, play a frequent part in modern Colonial work and are properly identified with all phases of the style. But there are no examples of this in the old work of our territory. By the time Highlands was built, the beauty of the feature had probably begun to be realised, and it was made a part of that latter-day design.

The jambs of the doorways, wherever the depth permitted, were panelled. The proportions between the door panels and the bordering stiles (verticals) and rails (horizontals) and of the mouldings is as satisfactory to the eyes as it is subtly illusive to him who would strive to reproduce it from too casual an observation. Mouldings do not excel by their complexity or number of their members, but by the proportion the few members bear to each other. Mouldings of complicated contour are an index of a late date of execution and the decline from the virile zenith of the style.

It was considered essential that the size and proportion of the

## COLONIAL ARCHITECTURE

lights of glass of all windows of a building be alike. In adherence to this rule, when circumstances required a particular window to be of less height than that of the six-light window adopted as a unit elsewhere, instead of making each light slightly lower to obtain the six, one was omitted, the result being that the meeting-rail was not in the centre, which meant that not more than two-fifths of the window could be opened at one time. The muntins, or narrow parts of wood dividing panes of glass, are very wide and the glass is so set in them that its outside face is a very small distance from the outside face of the sash. At the State House this distance is  $\frac{3}{8}$  inch with the muntin  $1\frac{3}{4}$  inches wide. In William Penn's Letitia House the distance is  $\frac{3}{16}$  inch with the muntin  $1\frac{1}{4}$  inches wide. Light muntins indicate modern sashes.

Cellars were divided by brick or stone walls and contained no heating apparatus, the only source of heat being the fireplaces. Franklin published in 1744 his account of "newly invented Pennsylvania fire-place" afterwards to be improved by Count Rumford, who also investigated the heating of houses by steam conveyed by metal pipes. Stiegel's stove and smoke radiator was invented as early as 1769 and is described as having something in common with the jamb stove devised by Christopher Saur of Germantown. Stoves were not in general use, however, in houses until the close of the Eighteenth Century and still later in churches.

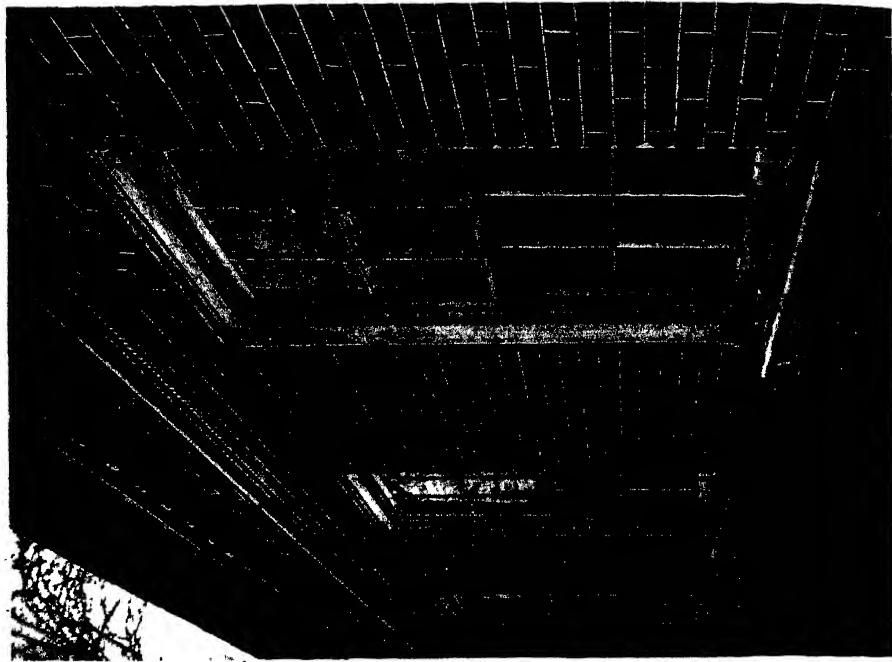
One of the most difficult parts of a modern house to design in harmony with the rest of the structure is the piazza. If the new house is to be Colonial, there are unfortunately few examples to serve as a guide. Perhaps the best is to be seen at Solitude. Another, though dilapidated, is at May Pleasant; and the porch at Rockland Mansion, whether new or old, is quite within the confines of the style. He who insists upon having a large piazza will have great difficulty in attaching it to a Colonial house of moderate size. If he is faithful to Colonial tradition, he will do with less porch. Or he must go the logical extent and devise a portico like that of the Woodlands, when he will have an expensive superstructure at the sacrifice of modest home comfort. A porch like John Bartram's could not be a pleasant



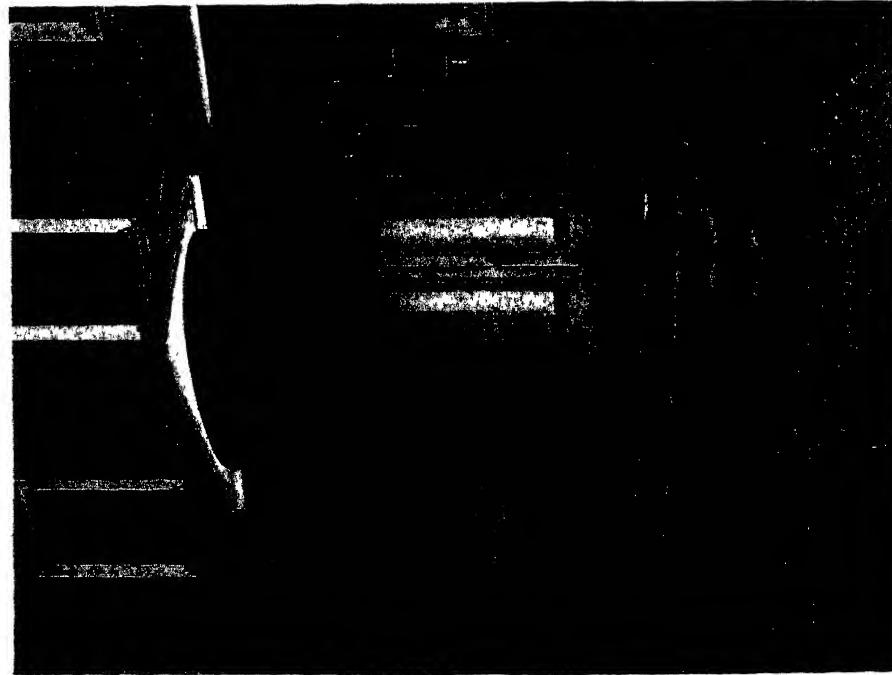
DETAIL OF STAIR IN THE IMLAY HOUSE



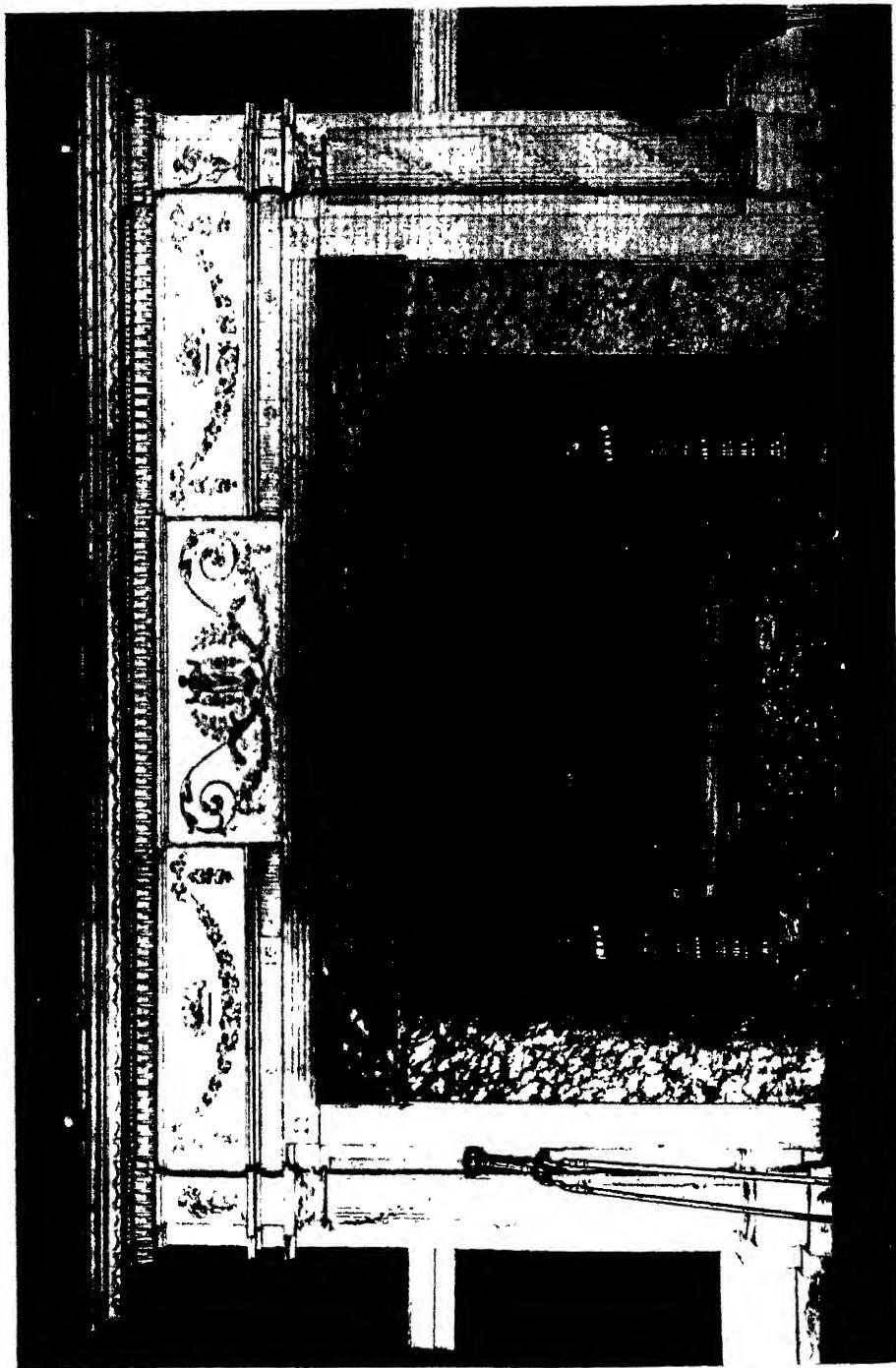
SOFFIT OF EXTERIOR CORNICE—CORBIT HOUSE



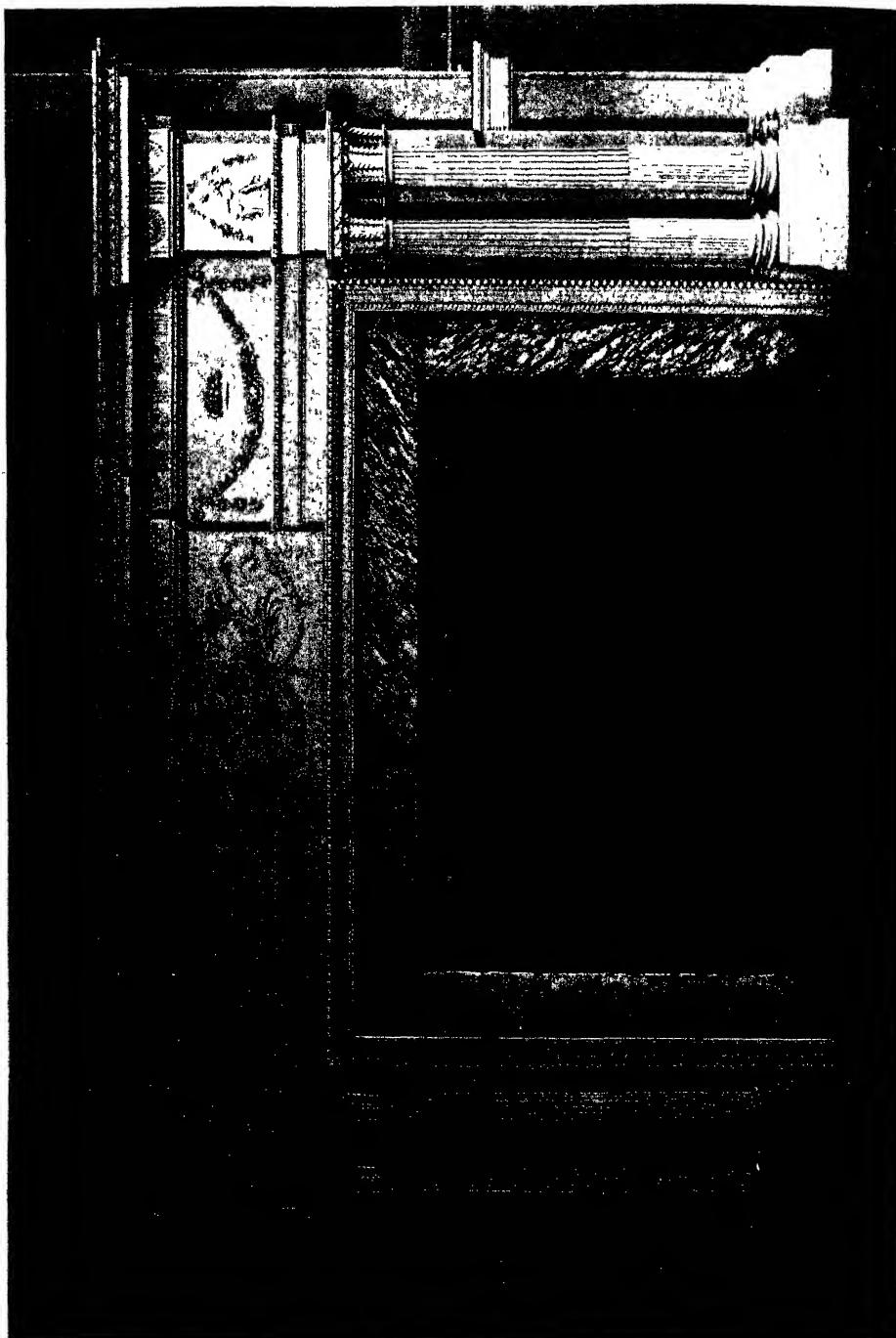
CORNICE AND WINDOWS—SWEDESBORO  
Showing Sills Decorated



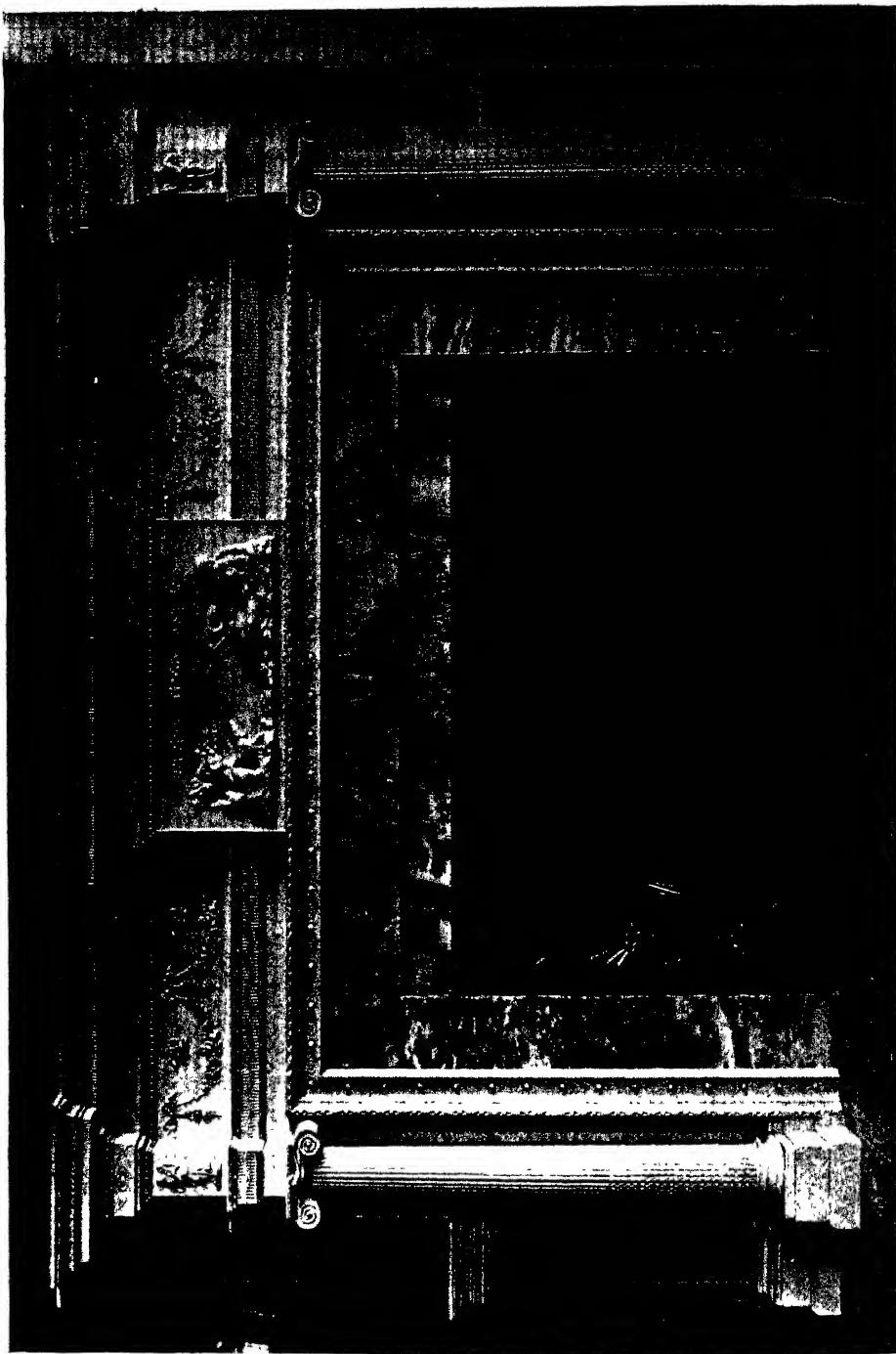
DOOR-HOOD OF THE ENGLE HOUSE  
Formed in the Pant Roof surrounding the Building



MANTEL IN HOUSE KNOWN AS "THE LILACS"  
West Fairmount Park, Philadelphia



MANTEL IN VERNON—GERMANTOWN



MANTEL, IN VERNON—GERMANTOWN



CUPOLA AND ROOFS OF THE PENNSYLVANIA HOSPITAL

## INTERIORS AND CHARACTERISTIC DETAIL.

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one; for it is enclosed on three sides, never a satisfactory arrangement. To the stairways already shown, we would add two of singular construction. At Solitude, it is declared, the wrought-iron work is the original balustrade. At the Imlay house the brackets upon the string-piece under each step, instead of being jig-sawed out of a solid piece of wood one-half inch thick as was usual, are of mahogany in light tracery form.

Many of the Colonial cornices appear to have been taken directly from books portraying the architectural antique, the Corinthian cornice being the favorite model; but there are cases where the American designer or adapter successfully improvised. A case in point is the soffit of the Corbit House cornice, where there is a clever treatment of the spaces intervening between well-proportioned mutules. The beautifully proportioned cornice in the State House is more usual. The brackets in lieu of modillions in the house beside Raccoon Creek at Swedesboro and the fluting of the lower portion of the cornice bespeak an independent mood of a designer-craftsman who, in richly carving the doorway and the face of the window-sills, outdid his fellows in these things at least.

A fine example of a simple door-hood formed in a pent roof is at the Engle House (1758), Germantown. This is an exemplar for wooden hoods of a sort that lends itself to considerable elaboration, in the shape of brackets, carved drops and the like.

The enrichment of the doorways was always worked in the solid wood, else it would not have been proof against time and weather. But indoors a higher degree of elegance was attained often, but not always, by the use of composition ornament. This is seen in the mantels. That at The Lilacs is, we believe, the most beautiful existing in this region. The adoption of the mantel shelf at a later date called for supporting columns, and at the same time the parts became light and graceful, the ornament exquisite. The progress of the style cannot better be realised than by comparing these mantels with the chimney-pieces of the pre-Revolutionary houses.

*PUBLIC AND SEMI-PUBLIC BUILDINGS*

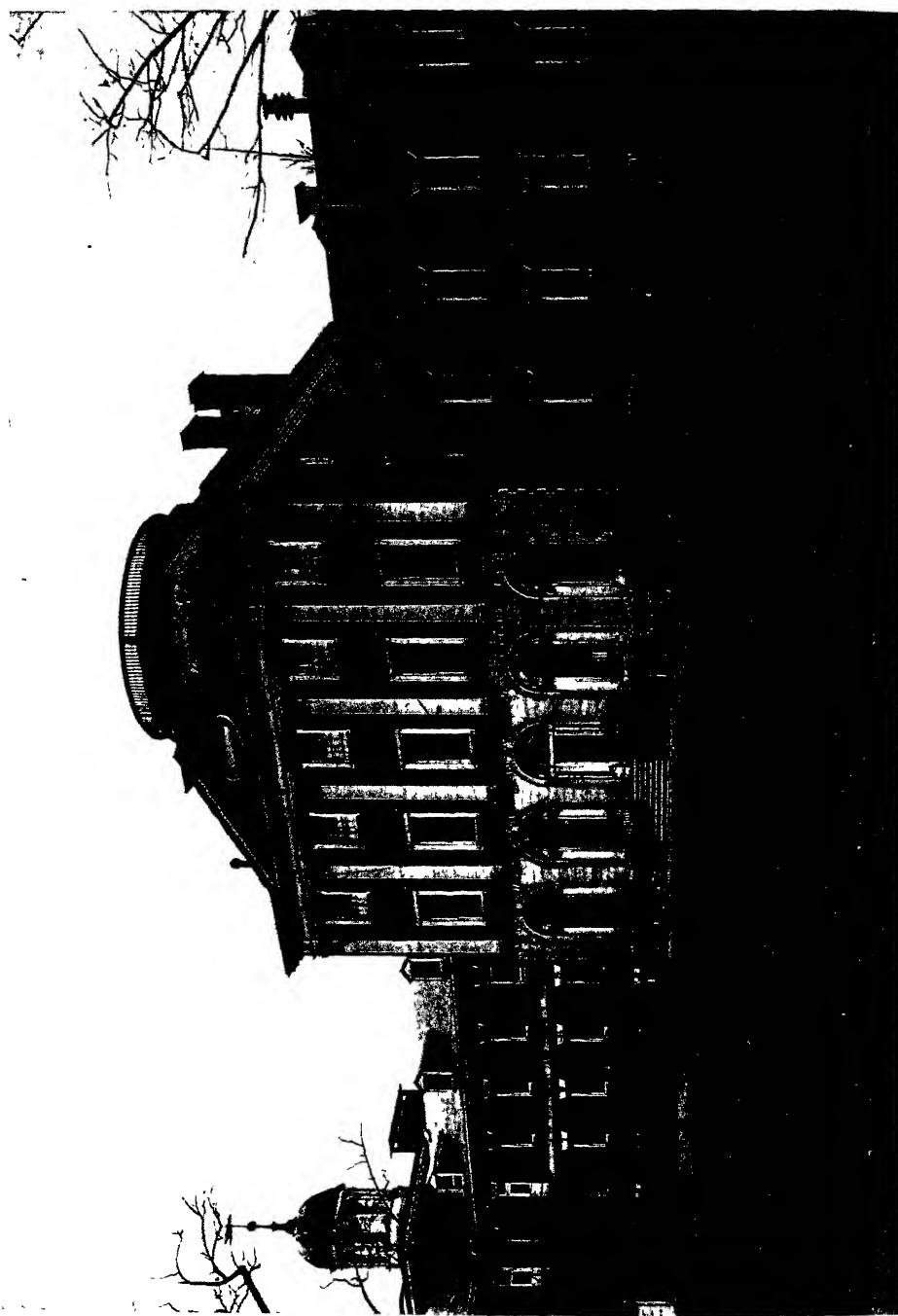
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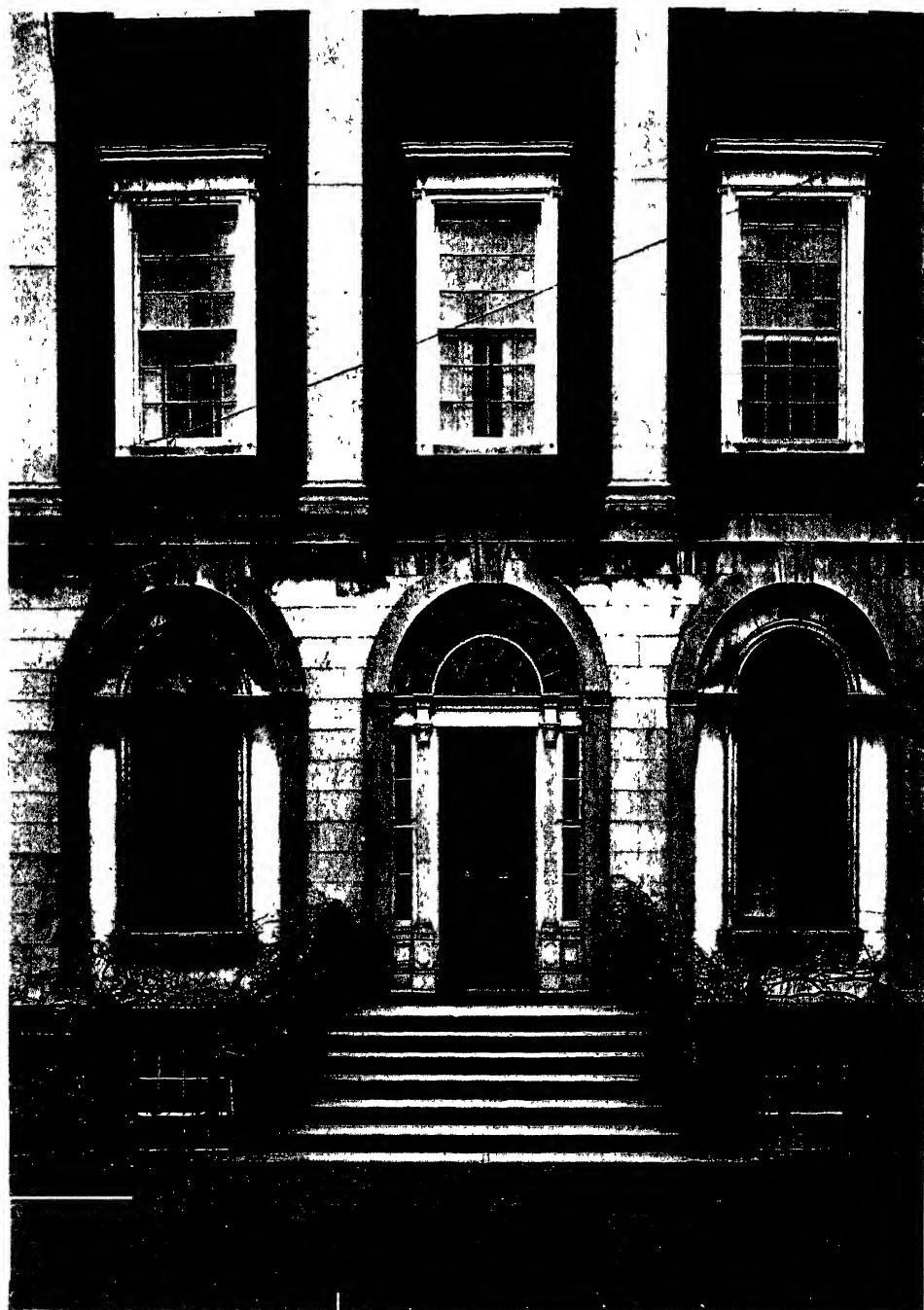
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ONE of the first eleemosynary undertakings of Philadelphia was the establishment of the hospital that bears the name of the Colony. In 1754 a part of the present site facing Pine Street having been purchased, Samuel Rhoades, one of the managers, presented a design for the entire building. It was so conceived that one-third, if erected at first, would appear symmetrical and contain all the accommodations needed and independent of other parts. The complete design consisted of a square structure of about 62 feet frontage. The main entrance was in the middle of this structure and opened into a hall which ran through the building, with a stately stairway rising upon each side and uniting above (illustrated on page 250). This central structure or administration building rose above two lateral wings, and projected in front of them a sufficient distance to accommodate a balcony or verandah intended to be placed on the south front of each of the wings. The wings were about 80 feet long and 27 deep. They were provided with fireplaces and had ventilators to carry off the foul air. At the ends of each of these lateral wings were also two terminal wings whose north and south length of 110 feet crossed the lateral wings at right angles. The whole length of the group was 276 feet.

What is known as the "East Wing," exactly as now standing midway between Spruce and Pine Streets facing Eighth Street, was the first erected. Soon after the site was acquired, a working plan of this was presented to the board of managers, together with an estimate of about £3,000 as its cost. Manager Rhoades was appointed to supervise the work and execute contracts. On the 28th of May, 1755, the marble corner-stone was laid with Masonic rites in the southeast corner of the foundation. It bears the following inscription composed by Franklin:

THE PENNSYLVANIA HOSPITAL FROM THE SOUTH





SOUTHERN ENTRANCE OF THE PENNSYLVANIA HOSPITAL

## PUBLIC AND SEMI-PUBLIC BUILDINGS

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In the year of Christ  
MDCCCLV

George the Second happily reigning  
(For he sought the happiness of his people)

Philadelphia Flourishing  
(For its inhabitants were publick spirited)

### THIS BUILDING

By the Bounty of the Government

And of Many Private Persons

Was Piously Founded

For the Relief of the Sick and Miserable;

May the God of Mercies

Bless the Undertaking

It was completed early in 1756, and the total cost was £2,927 14s. 3½d.

The low building to the north of the aforesaid wing, and known as the North House or the "elaboratory," was built in 1768. The west wing was completed in November 28, 1796, and was equipped with two bath-rooms, one with hot, the other with cold water, and also a shower-bath. Stoves were installed in 1802.

The administration building was originally intended to be finished with a dome; but as there was difficulty in adapting it to the design of the fabric below, it was omitted, and the skylight illuminating the theatre for surgical operations was finished with a light railing. Around the oculus of the amphitheatre a platform for observation was also provided. The building as above described is the shell of the structure seen to-day. Numerous changes, however, have been made in the interior. In 1847 the second-storey room used as a female medical ward extending across the south front of the administration building was converted into a library (22 by 60 feet by 14 high). But the exterior of the Central Building remains very much as it was in 1796.

In 1851 the principal entrance was changed from Pine Street to Eighth Street, where a gate-keeper's lodge was built. Numerous other buildings have been erected, but in a design and with materials ill according with the old. The earliest buildings are still in active

## COLONIAL ARCHITECTURE

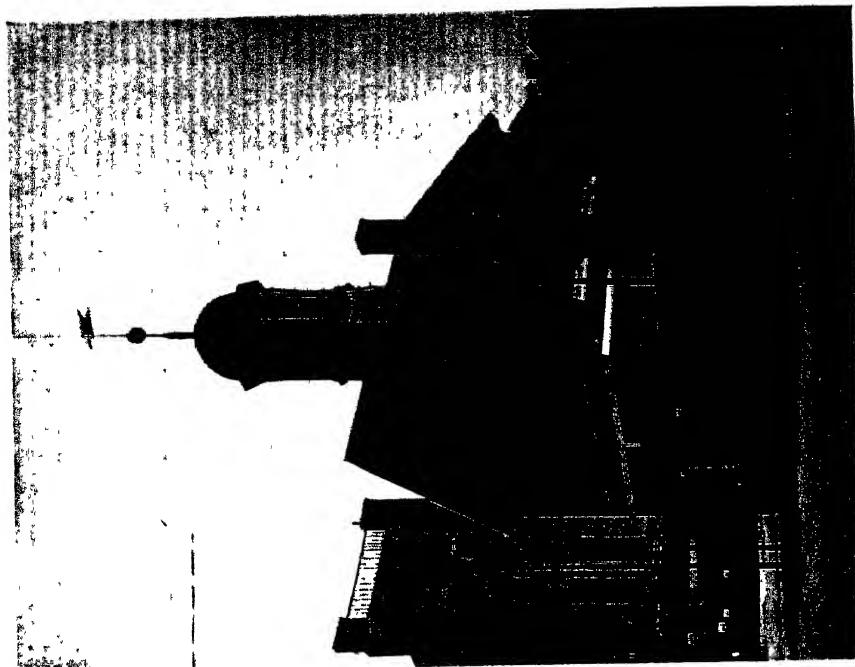
use, and nowadays, when scientific theories demand all manner of complication in hospital construction, they tend to vindicate the simple and so-called old-fashioned ways.

A form of building typical of the Pennsylvania and Delaware communities terminated the rows of street markets. These markets have been allowed to remain in one locality in Philadelphia and intimately connected with it is the head-house of design found duplicated on Market Street, Wilmington, and in New Castle, where sheds now demolished occupied the former market-place.

The Philadelphia example given fronts northward upon Pine Street and is in the middle of South Second Street. Extending from it southward are the market sheds, and across Pine Street to the northward they continue. In the centre of the 30-foot frontage upon Pine Street is a 10-foot archway running through the building for its depth of  $27\frac{1}{3}$  feet and aligning with the central aisle of the market. Upon each side of this archway, and separated from it by a wall, is a space in which fire-engines were kept in readiness to be quickly drawn out.

The one room above may have early served as a common hall for the old borough that was to disappear upon the consolidation of the city, but certain it is that it was long the home of the volunteer Hope Fire Engine Company. The cupola doubtless afforded a place of lookout for locating fires before neighbouring buildings outstripped it in height. In the centre of the loft there still stands the old clock-work, wound by a heavy crank and obtaining its power from weights running in vertical shafts in the four corners of the building. It operates the clock in the north gable. All the walls are thirteen inches thick. The roof timbers are of oak, and presumably also are the floor timbers. The building was erected in 1745; and in spite of the hard usage to which it has been subjected, in recent years at least, it is still in sound condition.

Having resolved three months previously to build near the centre of Germantown "a large and commodious building



HEAD-HOUSE OF THE SECOND ST. MARKET, PHILADELPHIA



THE EAST WING OF THE PENNSYLVANIA HOSPITAL



THE GERMANTOWN ACADEMY



THE FREE QUAKER MEETING HOUSE  
Fifth and Arch Streets, Philadelphia

## PUBLIC AND SEMI-PUBLIC BUILDINGS

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English and High Dutch or German School" the trustees and other contributors met on April 21, 1760, and laid four corner-stones. The building was completed and opened in September, 1761. During the 1798 epidemic of yellow fever in Philadelphia the use of the lower storey and cellar was given the Banks of Pennsylvania and North America upon their agreeing to paint the building and put on a new roof. The building was thus described in an advertisement of the school in the *Pennsylvania Gazette*, March 5, 1761:

The School-House consists of 80 Feet in Front, and 40 Feet in Depth, two Stories in Height, with six commodious Rooms for the Use of the several Schools. To which are added as Wings, two convenient Dwelling-houses, with a lot of Ground to each, for the Residence of the Masters and their Boarders.

The school flourished until the Revolution, when it became straitened for want of funds which the Legislature of a community impoverished by war could not grant. For a time the sessions were suspended.

The building is of the local stone, which upon the north front facing Schoolhouse Lane has been dressed and precisely laid. In connection with the weather vane is a crown placed there by citizens who were loyal to the English sovereign. The bell was first brought over in the tea-ship "Polly," which was forbidden entry to the port. It was carried with the rest of the cargo back to England. There it remained until 1784, when it was again brought over and set into place. It was recast, with new metal added in 1834.

That economy of construction was observed in the building is indicated by the omission of modillions to the cornice, except upon the front, and by an absence of other adornment. This austerity of the building was probably thought to accord with that "Retirement," which an early announcement of the school declared "for want of Objects to divert the Attention will fix the Mind to Application and Study."

Quakers who were unwilling that the tenets of their Society regarding war should prevent their taking part in the struggle of

## COLONIAL ARCHITECTURE

the Colonies for independence constituted the small band known as Free Quakers. Having been disowned by the conservative body, whose sympathies were chiefly Tory, they sought a meeting-place of their own. On July 10, 1783, they purchased a lot in Philadelphia measuring on Arch Street 48 and on Fifth Street 60 feet, and forthwith began to build. A marble tablet set in the north gable bears the following inscription:

By General Subscription  
for the  
**FREE QUAKERS**  
Erected in the Year  
*of Our Lord 1783*  
of the Empire 8.

When the wall was nearly completed and this tablet was about to be set in place, it is related that one of the Free Quakers was asked why the words in the year "of the Empire 8" was inserted. He replied, "I tell thee, Friend, it is because our country is destined to be the great empire all over this world."

When the roof was raised in 1784, refreshment was provided the workmen, and the receipted bill for the rum, lemons, and sugar with which they were regaled is still preserved among the papers of the Society. Worship was first held in it June 13, 1784, and regularly every Sunday until about the year 1836.

Shortly thereafter an energetic ~~clerk of the~~ Society, desiring to utilize the building and the funds which ~~the~~ Society had always devoted to charitable and philanthropic work, proceeded to organize a library where books were to be kept ~~for the free use of~~ apprentices and workmen. The Apprentices' Library occupied the building until very recent years. It is now leased to a firm of leather dealers.

The Bank of Delaware at Sixth and Market Streets, Wilmington, is a chaste design executed ~~near the close of the century.~~ The building is still in daily use as a bank and demonstrates the suitability of the style to such a ~~secular~~ ~~public~~ purpose. Very little



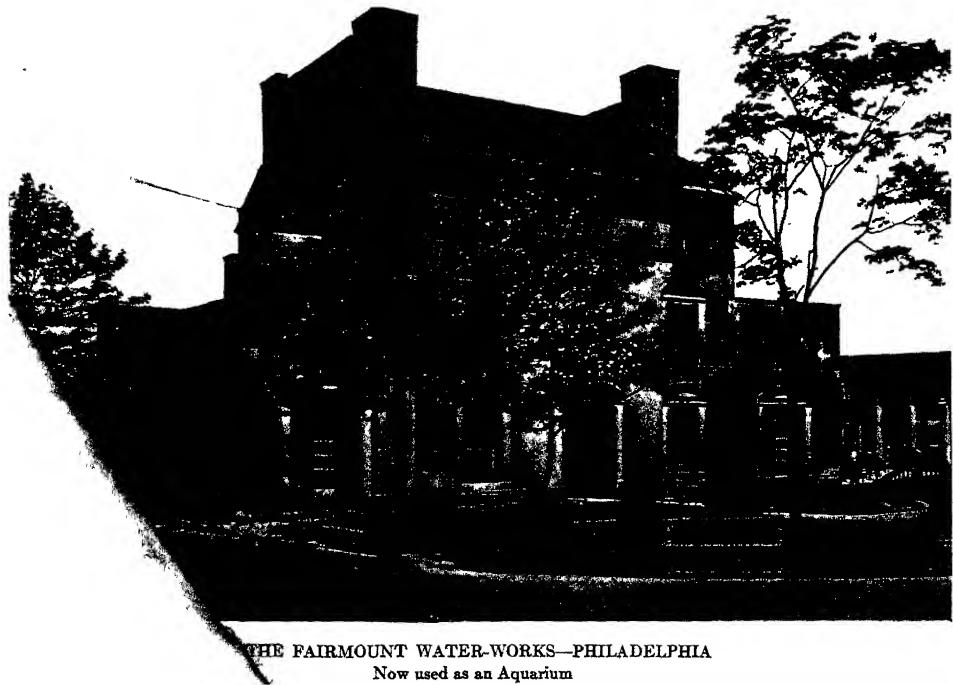
HEADQUARTERS\* OF THE DELAWARE HISTORICAL SOCIETY



THE BANK OF DELAWARE—WILMINGTON



THE GIRARD BANK  
Third Street below Chestnut, Philadelphia



THE FAIRMOUNT WATER-WORKS—PHILADELPHIA  
Now used as an Aquarium

## PUBLIC AND SEMI-PUBLIC BUILDINGS

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building farther up Market Street just below Tenth—is now occupied by the Historical Society of Delaware. It is  $30\frac{1}{2}$  by  $40\frac{1}{2}$  feet. All the openings on the four sides are finished with the round head, always more troublesome and expensive to construct than the square. The gambrel roof of good proportion, the pattern brickwork, the plaster cove under the low eave surrounding the building combine to give a pleasing and quaint exterior. Inside the front doors (which are modern), is a narrow stairway, while the remainder of the first floor is one low-ceiled apartment fitted up as the library of the Historical Society.

Had Dr. Johnson beheld the Girard Bank in Philadelphia upon its completion in 1797, he might have put architects into the same category as "modern writers" when he said that the latter "are moons of literature; they shine with reflected light, with light borrowed from the ancients." The Pantheon and the Temple of Saturn must have been studiously regarded by the Philadelphia merchant, Samuel Blodget, when he prepared the design of this, the oldest bank edifice in the United States. It was the first building erected in Philadelphia with portico and columns. The Corinthian order reposing upon a stylobate, with steps on three sides, and corresponding pilasters on the body of the building, between which are windows with cornices supported on carved brackets, the whole surmounted by a richly ornamented pediment and balustrade, comprise a façade which gains greatly in effect by the unadorned sides of the building. These are  $71\frac{3}{4}$  feet in depth and of brick painted a color similar to the Pennsylvania blue marble of which the front, 91 feet wide, is built. The portico, 45 feet 10 inches wide, projects  $10\frac{1}{2}$  feet. From the pavement to the apex of the pediment is 56 feet. The marble work was done under the direction of Claudius LeGrand, a stone-cutter and carver, who "got out" the work in his yard at Tenth and Market Streets.

The Bank of the United States, founded in 1791, made its quarters in Carpenter's Hall until July 24, 1797, when it moved into this building, which it continued to occupy until its charter expired.

## COLONIAL ARCHITECTURE

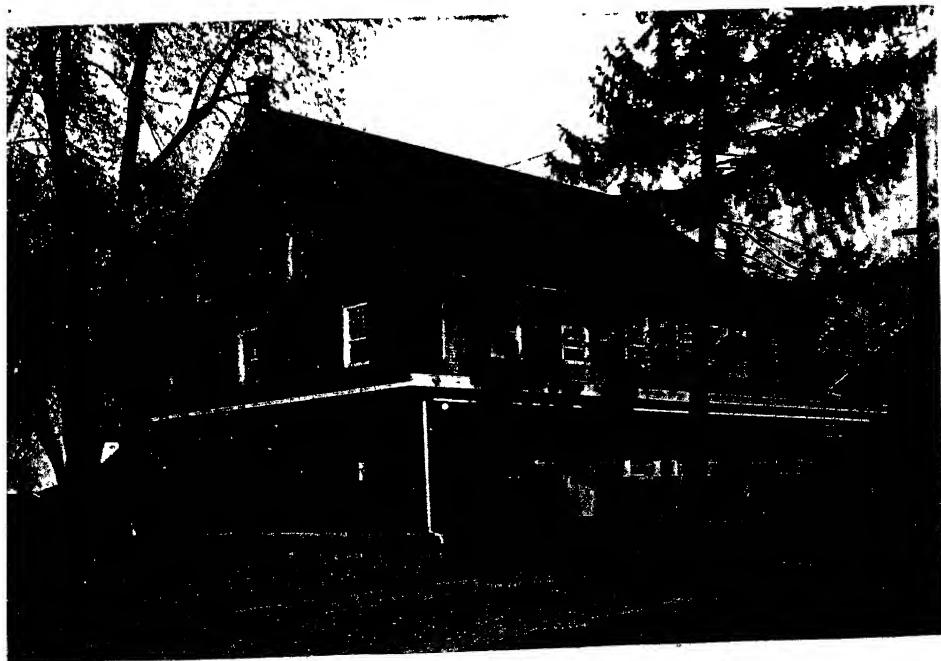
The bank and its equipment were then purchased by Stephen Girard, who opened the bank which bore his name in May, 1812, with a capital of \$1,200,000. This institution was succeeded by the Girard Bank. The only public entrance was under the Third Street portico. This opened into a hall in which stairways rose to the second floor on each side. From a corresponding hall on the second floor a wide corridor extended the depth of the building with a skylight in the centre lighting the low-ceiled banking room below. The building remained in its original condition until 1902, when the interior was entirely rebuilt under the direction of the late James H. Windrim, architect.

The Water-works established at Fairmount in 1819 called for a series of buildings most unusual in their setting and relation to each other. With advantageous foreground of river and impressive background of the abrupt rugged hill of Fairmount Reservoir, the group of buildings are the most picturesque to be found in or near the city. It is with some compromise of our programme to present a structure so recent; but the main building at Fairmount is so admirably designed and so thoroughly in the spirit of the old Colonial work, uninfluenced by the Greek revival that was soon to sweep all before it, that we have yielded to the temptation to include it in our illustrations. The main building is of stone plastered, and has, with the low wings on each side, a total length of  $78\frac{3}{4}$  feet. The water-works having recently passed into disuse, the serious business air of the place has departed. The building shown has been turned into an aquarium, and seals disport themselves in the now idle forebay.

The Court-house at Salem, New Jersey, originally built in 1735, was in plan 50 feet square with a doorway of characteristic style upon the western front. This entered a hall 20 feet wide with a stair at one end. At the rear was a curved projection devised to accommodate a dais within. The first storey was  $16\frac{1}{4}$  and the second 12 feet high in the clear. From the ground to the bottom of the exterior cornice was 42 feet. The structure was rebuilt in 1817 and in the year 1908 the building was enlarged according to plans prepared by a Salem



THE SALEM (NEW JERSEY) COURT HOUSE  
Restored



THE FRIENDS' MEETING-HOUSE—SALEM, NEW JERSEY



## PUBLIC AND SEMI-PUBLIC BUILDINGS

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architect. A new portion was added on the south, entered by a new vestibule and portico. A well-designed Palladian window took the place of the former entrance. From the left of this window a partition was built across the interior, and all the space to the right or south became the court room with the back of the judge's dais against this partition. Behind the partition is the clerk's office, stairway, and prisoners' room. Owing to the difficulty of obtaining bricks to match the old, all the bricks were painted on completion of the alterations. The original cupola, octagonal its entire height, remains.

Although the Friends' Meeting Houses embody the extreme of architectural austerity with nothing to distract worshippers from silent introspection and religious contemplation, they are such characteristic landmarks of the Pennsylvania and West Jersey territory that we show one typical example, that at Woodstown, New Jersey. The meeting must have thrived there, for the original building was enlarged to an extent to be seen on examining the gable end where, diagonally across the beginning of the date, runs a line of demarcation between the old brickwork and the new. The completed building, however, is typical of the proportions of most of the meetings, such as Salem, Byberry, Horsham, Plymouth, and numerous others.



# INDEX

---

## A

- Adam Brothers, Robert and James, 211, 231  
Arnold, Benedict, 49  
Arnold Mansion (see Mount Pleasant), 7, 49  
Ashlar, 49, 61, 66, 144, 149, 153

## B

- Baldwin, Joseph, carpenter and joiner, 120  
Ballroom, 66  
Bank of Delaware, 256  
Bannisters, 123  
Barn, 66  
Barnett, Sampson, wood turner, 123  
Barrett, Timothy, painter, 169  
Bartram, John, 90  
Bathroom, 149, 251  
Beard, Duncan, clockmaker, 133  
Bells, 170, 173, 192, 255  
Belmont, 89  
Belmont Hall, 134-136  
Bilderbeck House, 103  
Billmeyer House, Germantown, 110-115  
Bjorck, Ericus Tobias, pastor, 154  
Blackwell, Dr. Robert, 77  
Blodget, Samuel, 259  
Bonde, Thomas, bricklayer, 191  
"Book of Prices," 8  
Bradley, Edward, glazier, 169  
Brahl, Lewis, stovemaker, 184  
Bremer, Frederika, 149  
Brick cleaning, 120, 140, 195  
Brickmaker's Point (New Castle), 116  
Bricks, 7, 16, 17, 18, 78, 116, 129, 130, 140, 158, 179, 180

Brinckley, 139

Britt, John, carpenter, 154  
Britton, John, Jr., furnished lumber, 129  
Buist, Robert, 124

Carpenter Architects, 211

Carpenter's Company, The, 8-14

Carpenter's Hall, 10, 13

Carpentry, 179

Cedar Grove, 97-98

Ceilings, 5, 61, 140, 144, 224, 231

Chalkley Hall, 150

Chalkley, Thomas, 153

Chambers, Sir William, 211

Chimney-pieces, 5, 45, 65, 133

Christ Church, 164-173

Classic, 2

Clayton, Henry, journeyman carpenter, 196

Cliveden, 4, 56, 62

Clocks, 133, 252

Coleman, William, 45

Collin, Dr. Nicholas, 179

Collins, Thomas, 139

Colonial architects, 211

Color of woodwork, 231, 232

Columns, 61, 62, 66, 90, 239

Congress Hall (see County Building), 195-199

Conservatory, 35

Cooper, Benjamin, 98

Cooper, Hannah, 98

Cooper House, Camden, 98

Cooper, Joshua, 90

Copper rain conductors, 149

Corb't House, 84, 130, 134

## INDEX

---

Corbit, William, 130

Corner-stones, 212, 248, 251

Cornices, 5, 6, 32, 35, 45, 46, 61, 62, 74, 77, 78, 83, 89, 97, 133, 158, 247

Cost of construction, 8, 9, 10

Coultas, Col. James, 41

County Building (see Congress Hall), 195-199

County Building, Mt. Holly, N. J., 203

Court-house, New Castle, 119, 120

Court-house, Salem, N. J., 260, 261

Crowding, Peter, carpenter, 129

Cupboards, 120

Cupolas, 119, 232

### D

Dampness of walls, 215, 216

Deal, Peter, builder, 158

de Foss, Matthias, smith, 154

Deshler, David, 109

Dining-rooms, 61, 65

Doors, 35, 55, 144

Doorways, 90, 97, 232, 239

Dormers, 61, 97, 133

Drawing-rooms, 61, 133

Dutch influence, 1, 5

### E

Ellis, Thomas, glazier, 191

Emlen House, 97

English influence, 1, 2

Entablatures, 61

Episcopal Church (New Castle), 119, 120

Erbem, Henry, organ builder, 170

### F

Feyring, Philip, organ builder, 170, 173

Fire precautions, 219

Fireplaces, 36, 83, 103, 134, 150

Fisler, Felix, brickmaker, 179

Flag House (see Betsy Ross House), 83

Flemish bond, 32, 46, 78, 98

Floor boards, 216

Folwell, John, joiner, 169

Forepaugh, George, carpenter, 196

Foster, Ezechiel, carpenter and joiner, 179

Francis, Tench, 89

Free Quaker Meeting House, 255, 256

Furnace, 170

“Furring” of walls, 216

### G

Galleries, 164, 174

Georgian architecture, 1, 2

Germantown Academy, 252-255

Gibbs, James, 211

Girard Bank, 259, 260

Girard, Stephen, 260

Glass, 21, 22, 23

Gloria Dei (Old Swedes), Philadelphia, 157, 158

Godfrey, Thomas, glazier, 191

Græme Park, 98

### H

Hague House, 97

Hains, Cornelius, mason, 157

Halls, 45, 224

Hamilton, Andrew, 183

Hampton, William, 15

Hancock House, 98

Hardware, 232

Hare, Charles Willing, 89

Harrison, John, joiner and carver, 191

Harrison, Mr., draughtsman, 169

Hartzorn House, 97

Hatton, John, 115

## INDEX

Hesselius, Gustavus, painter, 191  
Highlands, The, 7, 144-149  
Hilliard-Cowgill House, The, 140  
Hind, Robert, brickmaker, 191  
Historical Society Building of Delaware, 259  
Hitchcock, Joseph, bricklayer, 191  
Holland, William, marble mason, 191  
Holy Trinity (Old Swedes), Wilmington, 154-157  
Hoods, 78, 247  
Hope Lodge, 27-31  
Hopkins, Francis, 129  
"Hornet's Nest" (see Green Tree Tavern), 110  
Hornkett, Jeremiah, brickmaker, 129

### I

Imlay House, 103  
Imlay, John, 103  
Independence Hall (see photo), 183  
Indian King Inn, 115  
Iron, 20, 21  
Iron balconies, 144

### J

James, Abel, 153  
Janvier, John, furniture maker, 133  
Jerry building, 204, 215  
Johns, Kensey, House, 120  
Johnson House, Germantown, 110-115  
Johnson House, Salem, N. J., 150  
Johnson, John, 149  
Joiner's work, 179  
Joinery, 180  
Jones, Daniel, brickmaker, 191  
Justis, Peter, carpenter, 123

### K

Kearsley, Dr. John, 164, 170, 173, 183  
Keith, Sir William, 98  
Kerr, Thomas, plasterer, 191

### L

Langley, Batty, 211  
Lassell, Thomas, glazier, 169  
Lawrence, Garret, marble-worker, 123  
Lead, 130, 133  
LeGrand, Claudius, stone cutter and carver, 259  
Letitia House, 78, 83  
Lightning conductors, 219  
Lime, 19, 154  
Lime wash, 66  
Lintels, 50  
Log houses, 216  
Logan, James, 31  
Lotteries, 199  
Louden, 104  
Lownes, Joseph, 154  
Lukens, Isaiah, clockmaker, 192  
Lynfield, 89

### M

MacPherson, John, 49  
MacPherson Mansion (Mount Pleasant), 49  
Mantels, 247  
Marble, 123, 150, 144  
Market sheds, 252  
May Pleasant, 84-89  
May, Robert & Co., woodworkers, 130  
McClenahan, Blair, 49  
McConaughey, bricklayer, 130  
McCormick, William, teamster, 129  
Mease, Dr. James, 204  
Mills, Robert, architect, 191  
Mirailles, Don Juan, 49  
Mouldings, 239  
Mount Pleasant, 3, 5, 49-56, 104  
Morris, Anthony, 144  
Morris House, Germantown, 109  
Morris House, South Eighth Street, 4, 74, 77  
Morris, Samuel, 27

## INDEX

---

---

### N

    A15  
    Thomas, 9  
    Well-posts, 123

### O

Old Drawyers' Church, 174  
Organs, 170, 173  
Osterson, Lenard, glazier, 154

### P

Palladian windows, 5, 55, 66  
Palmer, Jonas, stone mason, 191  
Panelling, 28, 35, 133, 134, 231  
Pastorius, Daniel, 110  
Pastorius, Sarah, 110  
Pavilions, 56, 62  
Peale House, 115  
Peale's Museum, 200  
Peglar, Thomas, brickmaker, 191  
Penn, John, 89  
Penn, William, 16, 17, 78, 119  
Pennsylvania Hospital, 248-252  
Peters, William, 89  
Pews, 157, 164, 170, 174  
Philosophical Society Building, 200-203  
Piazzas, 90, 240  
Pilasters, 32, 41, 45, 46, 65, 66, 144, 153,  
    173

Pine Point Park, 98  
Plaster, 109, 110, 216  
Plaster cornice, 149  
Plastered walls, 84, 89, 140, 150  
Porch, 45  
Port Royal, 65  
Portico, 65  
Prices of carpenter work, 9, 10  
Pritchett House, 97  
Pulpits, 169, 174

### R

Raisings, 184, 212, 256  
Randolph Mansion, 4, 62-65  
Read, George, II, 124, 129  
Read House, 4, 124  
Red Lion Inn, 115  
Redman, Thomas, stone-mason, 191  
Renaissance, 2  
Richardson, Joseph, mason, 154  
Ridgely, Charles, 139  
Ridgely, Henry M., 139  
Ridgely House, 139, 140  
Roe, Jesse, joiner, 169  
Rogers, T. Mellon, architect, 195  
Rolling mill, 21  
Roof tile, 116  
Roofs, 6, 61, 62  
    gabled, 32, 36, 37, 97, 98, 120, 150  
    gambrel, 97, 98, 115, 139  
    hipped, 98, 133, 153  
    pent, 41, 46, 98, 110  
    shingle, 31  
Ross, Betsy, House (Flag House), 83  
Rubble stonework, 66, 90, 149

### S

"Sadlers Arms" (see Green Tree Tavern), 110  
Saint David's Church, 163, 164  
Saint Peter's Church, 173, 174  
Sand, 154  
Sandstone, 61  
Sash, 139, 140  
Saw-mills, 15, 16  
Scamozzi, 211  
Serlis, 211  
Seven Stars Hotel, 115  
Shingles, 130, 179, 215  
Shippen, Hon. Edward, 49  
Shoemaker, Thomas, carpenter, 191

## INDEX

---

Shower-bath, 149  
Smart, John, carpenter, 154  
Smith, Robert, builder, 169  
Snow-guard, 109  
Solitude, 7, 89, 90  
Spikeman, Thomas, bricklayer, 129  
Stair tower, 36  
Stairs, 4, 28, 39, 42, 45, 50, 61, 65  
Stamper, John, 77  
State House, 5, 7, 183-195  
Stedham, Joseph, 157  
Steel furnace, 21  
Steeple, 169  
Stenton, 4, 7, 27, 31-36  
Steuben, Baron de, 49  
Stidham, Asmund, 154  
Stocker House, 77, 78  
Stone, 18, 19, 61, 98, 104, 110, 130, 144, 153, 154, 173, 179  
Stonework, 7, 90  
Stoops, James, brickmaker, 191  
Stoves, 157, 240, 251  
Strickland, William, architect, 109, 191  
"Stripping" of walls, 216  
Struthers, John, builder, 191  
Swedish influence, 1

### T

Tavern, Green Tree, 110  
"Widow Mackenet's" (Green Tree) 110  
Taylor, Sir Robert, 211  
Thomas, Charles, 124  
Thornhill, John, builder, 169  
Tile House, 124  
Timber, 15  
Tin, 21  
Tomlinson, Ebenezer, carpenter, 191  
Towers, 173  
"Towne Hall," 199, 200

Trinity Church, Oxford, 163  
Trinity Church (Old Swedes), Swedesboro, 174-180  
Triple window, 46

### U

Upsala, 7, 149, 150  
Urns, 61

### V

Vanbrugh, 211  
Van de Ver, Jacob, 154  
Van de Ver's Island, 154  
Van Dyke, Nicholas, 123  
Vanneaman, Isaac, mason, 174  
Van Sandt, George, carpenter and joiner, 120  
Verandahs, 35, 109, 144  
Vernon Park, 150  
Vitruvius, 211

### W

Wairman, Benjamin, brickmaker, 191  
Wall paper, 123, 232  
Walls, 7, 28, 41, 50, 62  
Waln Grove, 4, 73, 153  
Walter, Thomas U., architect, 170  
Ware, Isaac, 211  
Washington, George, 109  
Washington's Headquarters, Valley Forge, 97  
Washington House (New Castle), 120  
Water-works, Philadelphia, 260  
Whitby Hall, 36-45  
White, Bishop William, 78  
Wilbank, John, bell-founder, 192  
Wilkinson, Brian, wood-carver, 191  
Williams, Gen. Jonathan, 49  
Wilson, David, 134  
Wilson House, 134

## INDEX

---

- Wilson, Mary Corbit, 134  
Windows, 27, 28, 31, 32, 61, 73, 77, 149,  
    163, 169, 240  
Window seats, 28, 36, 46  
Wister House, 104-109  
Wood, 103, 215  
Woodford, 45-49  
Woodlands, 65-73
- Wood Lynne, 90-97  
Woodstown Meeting House, 263  
Wooley, Edmund, carpenter, 184, 191  
Wren, Sir Christopher, 211  
Wyck, 109, 110

Y  
Yard, Joseph, mason, 154









